

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## GLOUCESTER MUSICAL FESTIVAL,

September 7, 8, 9, and 10, 1880.

PRINCIPAL SINGERS:—

Madame ALBANI,  
Miss DE FONBLANQUE,  
AND  
Miss ANNA WILLIAMS,

Madame PATEY,  
Miss HILDA WILSON,  
Miss WAKEFIELD, AND  
Miss DAMIAN.

Mr. EDWARD LLOYD,  
AND  
Mr. JOSEPH MAAS,

Mr. FREDERIC KING,  
Signor GHILBERTI,  
Mr. FRANCIS, AND  
Mr. SANTLEY.

LEADER: MONS. SAINTON.  
CONDUCTOR: Mr. C. H. LLOYD.

IN THE CATHEDRAL:—

On TUESDAY, at 1.30 o'clock, Mendelssohn's "Elijah."  
On WEDNESDAY, at 11.30 o'clock, Schubert's "Unfinished Symphony in B minor," Mozart's "Requiem," and Spohr's "Last Judgment."

On WEDNESDAY EVENING, at 7.30 o'clock, Mendelssohn's "St. Paul."

On THURSDAY, at 11.30, Leonardo Leo's "Dixit Dominus;" Palestrina's "Stabat Mater;" H. Holmes' "Christmas Day;" Beethoven's "Missa Solennis in D."

On FRIDAY, at 11.30 o'clock, Handel's "Messiah."  
CHORAL SERVICE DAILY, and SPECIAL ORCHESTRAL SERVICE on FRIDAY EVENING.

GRAND CONCERTS at the SHIRE HALL on TUESDAY and THURSDAY EVENINGS.

Full particulars at Mr. Nest's, Westgate Street, Gloucester.

## THE GUILDHALL SCHOOL OF MUSIC.—

This School, which is under the immediate patronage of the Corporation of the City of London, will open on MONDAY, the 20th of September next.

There will be three terms during the year, and each term will continue for thirteen weeks, commencing on the third Monday in the months of September, January, and April.

The hours of tuition will be from 8.30 a.m. to 9 o'clock p.m.

The instruction, by eminent professors, will comprise Singing, Piano-forte, Violin, and other Instruments, Thorough-Bass, Counter-point, &c.

The terms will vary in proportion to the nature of the instruction, whether Elementary, Intermediate, or High Class, and in some cases special instruction will be given.

Further particulars may be obtained from the Secretary, Finsbury Chambers, London Wall, or by letter, addressed to the Honorary Secretary, Guildhall, E.C.

FREDERIC A. CATTY, Honorary Secretary.  
CHARLES SMITH, Secretary.

Guildhall, July, 1880.

## BLACKHEATH MUSICAL SOCIETY.—

Conductor, Mr. G. F. GEAUSSEN.

THE FIFTH SEASON will commence in October, and in remodeling the Society the Committee hope to supply the want which has long existed of a large and thoroughly efficient Choral Society for the S.E. district of the Metropolis.

The Choir will number 250 Voices, 160 having already been accepted. All Candidates for Membership are required to pass an examination. The requirements are a good voice and a fair knowledge of reading. Motets, Madrigals, and Glees will form an important feature in the performances. Rehearsals on TUESDAYS, in Rink Concert Hall, opposite the N. K. Railway Station.

Prospectus with full particulars on application to  
ORMOND YEARSLEY, Secretary.

27, Lee Park, Blackheath.

## THE BELFAST PHILHARMONIC SOCIETY

invites communications from Artists and Concert Parties on tour, for coming season. Address, Hon. Secs., 15, Donegal Place, Belfast.

## THE CITY TEMPLE CHORAL SOCIETY.—

Persons wishing to join this Society should address the Conductor, The City Temple, Holborn Viaduct, E.C. No fees.

**FREE VACANCIES** in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

## TO CHOIR-BOYS.—A Good SOLO BOY is

WANTED for a Church in a suburb of London, on Sundays, some other holidays, and Friday evenings. Salary, £30, with travelling expenses, and dinner, &c., on Sundays. Address (by letter), Precentor, 48, George Street, Euston Square, N.W.

## CHORISTERS.—There will be an ELECTION for

Two, or perhaps Three, CHORISTERSHIPS in SALISBURY CATHEDRAL, on WEDNESDAY, September 8. Candidates should be of ascertained musical ability, and from eight to ten years old. Address, J. E. Richardson, Esq., Organist, the Close, Salisbury.

**CURZON CHAPEL, Mayfair.—WANTED,** previously to the reopening of this Chapel in October, a LEADING SOPRANO (Lady), also a TENOR (£10), and some Ladies and Gentlemen to augment the Choir. Services, 11.15 a.m. and 7 p.m. Rev. R. J. Simpson, M.A., Incumbent. Address, or apply, to Mr. Hughes, 6, East Chapel Street, Mayfair.

**WANTED,** a tall, strong Young Woman, to Train as a NURSE. Previous experience not required, but one able to sing TREBLE part by note in plain Church service preferred. Wages, £14, rising by £2 per annum to £20. Uniform dresses, board, &c. Apply to Medical Superintendent, Asylum, Stapleton, Bristol.

**ALTO SOLOIST** wishes to meet with a RE-ENGAGEMENT. He is thoroughly versed in classical music. Address, F. S., 47, Gower Road, Lavender Hill, S.W.

**TENOR and ALTO VOICES WANTED,** for the Choir of Bedford Chapel, Bloomsbury. Stipend, £10. Plain choral service. Apply by letter to the Organist.

**WANTED, TENOR and ALTO VOICES,** for the Parish Church, Kew. For terms, &c., apply Mr. G. H. Breadmore, 35, Sydney Villas, Richmond.

**SOUTH YORKSHIRE ASYLUM, Wadsley, near Sheffield.—WANTED,** Two ATTENDANTS. Each must possess a good voice and be able to read music at sight, TENOR or ALTO, and must be unmarried. Wages, £30, increasing £2 annually to £40, with board, &c., and uniform every eight months. Preference given to those who can play violin or violoncello. Application to be made to the Medical Superintendent. P.S.—Those only deemed eligible will receive communications in reply.

## WORCESTER CATHEDRAL.—LAY-CLERK

WANTED, at Michaelmas; a BASS Singer (not a Baritone). Age under 30. A communicant. Stipend, £75 per annum. Applications and testimonials to be sent to the Chapter Clerks, Messrs. Hooper, College, Worcester, on or before September 15.

**ORGANIST WANTED,** for Elgin Place Church, Glasgow. Ladies or gentlemen desirous of applying are requested to write immediately to Mr. Henry Watson, 107, Buchanan Street.

## ORGANIST and CHOIRMASTER WANTED.

Small town, South Coast. Surplised Choir. Fine church. Only small salary can be guaranteed. Address, Churchwarden, 117, Chancery Lane, W.C.

## WANTED, an ORGANIST and CHOIRMASTER.

Salary, £50. Good surplised Choir. Good opening for teaching. Apply, Vicar, Holy Trinity, Halstead, Essex.

## ORGANIST and CHOIRMASTER WANTED,

for Trinity Church, Haddington, N.B. Two services on Sundays and one on saints' days and other festivals. Salary not less than £40. Good field for teaching. Application, with testimonials (copies), to be lodged with W. T. Ferme, Solicitor, Haddington, N.B., not later than September 8.

## REQUIRED, in October next, an ORGANIST and

CHOIRMASTER for a large Church in a manufacturing town in Lancashire. Must be thoroughly efficient and experienced. No one need apply who cannot give first-class references. Salary, £100. Address, inclosing testimonials, Canon, care of Steinyard and Sons, Steinway Hall, Lower Seymour Street, Portman Square, London, W.

## ORGANIST WANTED, for Parish Church,

Cumnock (Ayrshire). Salary, £40 to £50. Applications to be lodged with Mr. George McMillan, Express Office, Cumnock.

## ORGANIST and CHOIRMASTER WANTED.

Salary, £30. Address, with fullest particulars and references, The Vicar, Martock, Somerset.

## WANTED immediately, an ORGANIST for

Westbury-on-Trym Parish Church (Holy Trinity), efficient in every sense of the word, to play at hearty and warm Church services two full practices during the week (with choir) at least; a resident Organist if possible, as very suitable and moderate-priced rooms are obtainable. Liberal salary. References as to character and ability necessary. Apply to the Rev. J. W. Harton, Curate in charge Westbury-on-Trym, near Bristol.

## PROFESSIONAL NOTICES.

**MRS. ALFRED J. SUTTON (Soprano).**

Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.

**MISS HOLT, R.A.M. (Soprano).**

For Oratorios, Concerts, &c., address, Stack Bank, Rawtenstall, near Manchester, and 3, Ravensbury Villas, Lower Tooting, London, S.W.

**MRS. BELLAMY (Soprano).**

For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane, Handsworth, Birmingham.

**MISS FANNY CHATFIELD (Soprano).**

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

**MISS NELLY McEWEN (Soprano).**

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

**MISS LAURA SMART (Soprano).**

For Oratorios, Concerts, or Operatic Recitals, address, 57, Chatham Street, Liverpool.

**MISS M. HARRIS (Soprano).****Miss EMILIE HARRIS (Contralto).**

For Oratorios, Concerts, &c., address, 239, Green Lane, Coventry Road, or Mr. J. Pearce, Professor of Music, 1, Duchess Road, Birmingham.

**MISS FLORENCE WYDFORD (Contralto).**

For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

**MISS LEYLAND (Contralto).**

For Concerts, Oratorios, &c., address, 6, Wilton Street, Oxford Road, Manchester.

**MISS JEANIE ROSSE (Contralto).**

For Engagements and Lessons, address, 6, Woodberry Grove, Finsbury Park, N.

**MR. STEDMAN (Tenor).**

12, Berners Street, W.

**MR. VERNEY BINNS (Tenor).**

65, King Cross Street, Halifax.

**MR. T. BUCKLAND (Tenor).**

Oratorios, Concerts, &c., 99, Gibbet Street, Halifax.

**MR. THORNTON WOOD (Bass).**

Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c., address, Thorncliffe Square, Thorncliffe Road, Bradford.

**MR. W. MORTON (Bass).**

(Leeds Parish Church.)

For Oratorios, Concerts, &c., 10, St. Helen's Terrace, Hunslet, Leeds.

**MR. MEADOWS (Pianist).**

For terms, 76, Albany Street, N.W.

**MRS. BUCKNALL-EYRE (Pianiste).**

**MR. ALFRED J. EYRE (Organist of the Crystal Palace).**

For Concerts and Organ Recitals, address, 13, Blandford Street, Portman Square, W.

**MISS AGNES LARKCOM** requests that all communications respecting engagements for Oratorios, Concerts, &c., may be addressed, 213, Albany Street, Regent's Park, N.W.

**MR. HENRY POPE (Bass)** has removed to 20, Bishop's Road, W.

**HALLÉ'S CONCERTS.**—"ELIJAH."—"Quartets exceedingly well sung by Mdlle. Titiena, Madame Patey, Mr. Rigby, and Mr. Lister."—*Manchester Courier*, 1877. Mr. Hudson Lister, Bass, Cathedral, Manchester.

**MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall.)** begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. Address, 94, Geneva Road, Brixton, S.W.

**MISS BURROUGH (Pianiste);** certificated, Silver Medalist R.A.M. visits and receives Pupils as usual. Schools attended. Address, 42, Ledbury Road, Bayswater, W.

**MR. ARTHUR DOREY (Organist of the Alexandra Palace).** For Pupils, Engagements for Concerts, &c., apply 14, Huntley Street, Bedford Square, W.C.

**MR. CHARLES JOSEPH FROST,** having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 2, Burlington Villas, Underhill Road, Dulwich, S.E.

**THE HARP.**—**MISS LOCKWOOD,** Harpist to the Carl Rosa Opera Company and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

**ORGANIST,** with eight years' continuous experience, desires APPOINTMENT in London or suburbs. Low salary. Excellent testimonials. Fugue, C. T. M. Martin, Esq., Verulam Road, St. Albans.

**TO AMATEUR ORGANISTS.**—An Organist wishes to meet with a Young Gentleman, resident in town, who would help at the weekly Choir rehearsal, and occasionally take part in the service, which is plain choral. A Tenor, eligible for a Choir appointment (£10), preferred. A good opportunity for attaining efficiency. Letters only, to J. W. E., 6, Vincent Square, Westminster, S.W.

**WANTED,** in September, for the Parish Church of Fakenham, Norfolk, an ORGANIST and CHOIRMASTER (combined). Fine church. Good organ. Apply to the Rector.

**EXCHANGE of ORGAN DUTY.**—The Organist of the Anglican Cathedral Church of Malta desires to exchange duties for the coming winter months with some Organist in London or the suburbs. Communications, with a view to further correspondence, to be made to Mr. C. Riechelmann, care of the Rev. Henry White, Chapel Royal, Savoy, London.

**AN ORGANIST and CHOIRMASTER** desires ENGAGEMENT in London. Several years' experience. Anglican service. A. B., Mr. Sims, 13, Leicester Place, Leicester Sq.

**ORGANIST and CHOIRMASTER.**—APPOINTMENT REQUIRED near London. Testimonials, references, &c. Organist, 43, Hurley Road, Lower Kennington Lane, S.E.

**ORGANIST and CHOIRMASTER** (combined or separately) DISENGAGED. Temporary or permanent. Thoroughly experienced and efficient. Good accompanist and vocalist. Highest references for ability and character. C. Beale, 137, Stockwell Park Road, Brixton, S.W.

**ORGANIST and CHOIRMASTER.**—APPOINTMENT REQUIRED as above in or near London. Accustomed to full Choral services. Excellent references. Address, F. W. B., 133, Manor Place, Walworth Road, S.E.

**A GENTLEMAN** is desirous of obtaining the position of ORGANIST or DEPUTY-ORGANIST. He is well qualified, and remuneration is not so much an object as occupation. A bonus of £5 is offered to any one who will use his influence successfully. Address, Comyn, 46, Holland Street, Kensington, W.

**ORGANIST (or Deputy)** seeks ENGAGEMENT in London or suburbs. O. D., Adams Bros., 14, Little Tower Street, E.C.

**A GENTLEMAN** desires an APPOINTMENT as ORGANIST, in or near London, where no mid-day services in the week are held. Several years' experience in choral and other services. Good testimonials and references. Address, P., 25, Gibson Square, N.

**AN ORGANIST and CHOIRMASTER** desires immediate RE-ENGAGEMENT. Address, Organist, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**ORGANIST and CHOIRMASTER.**—A Gentleman (under thirty) at present Choirmaster and Deputy-Organist of a Cathedral, desires an APPOINTMENT in a Church, with good teaching connection. Has held present position for four years. First-class references. Address, Douglas, care of Rev. J. A. Donovan, Hoby, Leicester.

**AN Experienced ORGANIST and highly successful CHOIR-TRAINER** desires APPOINTMENT where opening for tuition exists. Hearty, intelligent services guaranteed. Parish Organist, 13, Albert Road, Aldershot.

**WANTED,** by a Lady, an ENGAGEMENT as ORGANIST. In London. Address, S. W., 25, Huntley Street, Tottenham Court Road.

**THE late ORGANIST of Ruabon Church and Private Organist to Sir W. W. Wynn, Bart.,** desires a RE-ENGAGEMENT. Many years' successful experience as Conductor of Choirs and Choral Societies. First-class testimonials and references. Address (giving description of organ), Mr. Sparrow, Ruabon, North Wales.

**TO ORGANISTS.**—A Gentleman desires an APPOINTMENT as ASSISTANT in London. Good musician. H. W., Messrs. Novello, Ewer and Co., 80, Queen Street, Cheapside.

**AN Experienced ORGANIST** desires an ENGAGEMENT in London. S.W. District preferred. Twelve years' experience in Anglican and Gregorian services. F. H., 18, Hugh Street, Eccleston Square, S.W.

**TO CHORAL SOCIETIES, &c.**—A Gentleman (experienced) seeks an ENGAGEMENT as ACCOMPANIST. Musicius, 36, Hildrop Crescent, Camden Road.

**THE Organist of St. Mildred's, Lee,** requires a PUPIL ASSISTANT. Great advantages. For particulars, address, H. Corbett, 4, Lewisham Park, S.E.

**A YOUNG GENTLEMAN** wishes to meet with a Cathedral (or other distinguished) ORGANIST, who has a Vacancy for an Articled Pupil. Apply, stating premium required, to W. S., Advertiser Office, Stockport.

**DR. ALLISON** instructed by post Candidates who passed recent DEGREE EXAMINATIONS in MUSIC at OXFORD, CAMBRIDGE and DUBLIN UNIVERSITIES, PRELIMINARY, EXERCISE, and FINAL. Also F.C.O. and every other Examination in Music open to the public. Tuition by post (to Persons in any place having regular postal communication with England) in every branch of the Theory of Music, Acoustics, and Composition. Personal instruction in Singing, Organ, and Pianoforte-playing. LITERARY PREPARATION (personally or by post) by F. ALLISON, F.R.S.L., 206, Marylebone Road, London. Address, Dr. HORTON ALLISON, 120, Cecil St., Moss Side, Manchester.

**MR. JOHN HILES, 51, Elsham Road, Kensington, W.** (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

**MUSICAL EXAMINATIONS.—CANDIDATES** TRAINED for the various Examinations, either personally or by correspondence. (Residence, if required.) Dr. A. S. Holloway, 51, St. Paul's Road, Camden Square, N.W.

**TO COMPOSERS.—Dr. HOLLOWAY** continues to Revise and Arrange every description of Music for Publication. Students prepared for the profession or for examinations. If residing at a distance, lessons can be had by post. Faults pointed out, and every information given to the young aspirant. Dr. Holloway, 51, St. Paul's Road, Camden Square, N.W.

**LESSONS in PIANO, ORGAN (with practice), HARMONIUM, SINGING, and COMPOSITION.** Dr. Arthur S. Holloway, 51, St. Paul's Road, Camden Square, N.W.

**SINGING AT SIGHT.—For LESSONS** in this rare requirement (so necessary for Members of Choirs, &c.) apply to Dr. Arthur S. Holloway, 51, St. Paul's Road, Camden Square, N.W. Singing Manual for Classes, 12 stamps.

**RESIDENT ARTICLED PUPIL.—The Organist** of St. John's Episcopal Church, Edinburgh, has a VACANCY for a YOUTH with talent. Will be well cared for, and trained for a high position in the profession. Leading church, choral services. A very fine organ, being further enlarged, with pneumatics and hydraulic engine. Address, care of Wood and Co., Concert Agents, Edinburgh.

**MR. FRANK H. BRADLEY, Organist and** Choir Director at St. John the Evangelist, Wilton Road, Pimlico, S.W., desires PUPILS and ENGAGEMENTS for RECITALS and CONCERTS.—  
For criticisms, testimonials, and terms, address as above.

The London Musical Standard of August 14, 1880, writes: "Mr. Bradley is a brilliant executant, and yet a sympathetic player, while his colouring (in arrangements from orchestral music particularly) is gorgeous, though never overstepping the limits of a cultivated taste."

**MR. E. BURRITT LANE, L. Mus. T.C.L.,** Tallis Gold Medalist, 1880, begs to announce his REMOVAL to 32, Avington Grove, Penge, S.E. Instruction in Harmony, Counterpoint, &c., personally or by correspondence.

**MR. W. H. SMART, Mus. Bac., Organist of St.** Andrew, Queen Victoria Street, receives a very limited number of Organ Pupils. For terms, address, 116, Chancery Lane.

**THE ORGANIST of RIPON CATHEDRAL** teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

**LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.**

**ANALYSIS of MUSICAL WORKS, Counterpoint,** Canon, Fugue, Harmony, and Acoustics per post. Dr. Bentley, 16, St. Ann's Street, Manchester.

**SINGING and PIANOFORTE.—Lessons** in these studies given by a Lady who for more than three years has been a student at the Royal Academy of Music. Address, M. M., 164, Regent Street, London, W.

**WANTED, by a Professor** residing in a populous and healthy town, an ASSISTANT, who must be a competent performer and Teacher of the Pianoforte and Singing, but requires further experience in Choir-work and Organ. Must have a good address and testimonials as to character and ability. Salary, £25 first six months, to be regularly increased to £100. The prospective advantages are unquestionable. Fine organ, with 3 manuals. Address, Professor, care of Messrs. Ashdown and Parry, Hanover Square, London.

**MR. FRANK PERCHOLD, author of "Joyous** Lays," "Easy Classics," &c. Works revised and fingered for publishers. Address, 4, Elmwood Place, Leeds.

**CHURCH of ENGLAND HIGH SCHOOL for** GIRLS (Limited), 6, Upper Baker Street, Regent's Park. MUSIC SCHOOL: Head Mistress, Miss Macriore, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS, to be competed for in December by pupils of not less than one year's standing in the Music School, will be awarded by Professor Macfarren, of which due notice will be given in the papers. Michaelmas Term begins MONDAY, October 1.

FRANCIS J. HOLLAND, Chairman.

**LADIES' SCHOOL, Beethoven House, North-**ampton.—Principal, Mrs. Brook Sampson. Visiting masters, English and foreign resident governesses (certificated). Organ, Piano, Harp, and Harmony, Mr. Brook Sampson, Mus. Bac., Oxon. A large organ has been erected in the house for the convenience of the pupils. A musical student required.

**ORGAN PRACTICE.—Fine three manuals.** Terms, strictly inclusive, one shilling per hour. Entwistle's, 1, Charles Street, Camberwell New Road.

**ORGAN LESSONS (including practice)** on three-manual instrument, 41 stops. Water-blown. Address, Organist, The City Temple, Holborn Viaduct, E.C.

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**ORGAN PRACTICE (Private)** on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes from the "Angel." Apply to Ewald and Co., 16, Argyl Street, Regent Circus, W.

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Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

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**TO CITY GENTLEMEN.—Residence and partial** board, with practice on large three-manual organ (in the house), is offered on moderate terms. Diapason, care of Ewald and Co., 16, Argyl Street, W.

**TO PARENTS and GUARDIANS.—A VACANCY** occurs for a respectable Youth as APPRENTICE at Morley's Piano and Music Warehouse, 70, Upper Street, London, N. (Established 1816). Small premium would be required.

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**WANTED, for one of the largest Music Businesses** in the West of England, a well-educated ASSISTANT (or London experience preferred). Must be a smart salesman, pianist, and well up in the sheet music trade. A permanent situation and good salary for a thoroughly efficient man. Address, stating full particulars, references, &c., to A. M. B., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W. N.B.—No doubtful applications will be replied to.

**WANTED, for a Pianoforte Warehouse in Edin-**burgh, a SALESMAN of experience, who can show off Pianos and Harmoniums to advantage, and who could tune and keep the stock in order. Apply to Edwin, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED, by a Young Man, a SITUATION** in a Music Warehouse, as BOOK-KEEPER, or any place of trust. Age 20. Can play various instruments. A good knowledge of music. Good references. Apply to W. S., Mr. G. Dakin, 31, High Street, Wombwell, Barnsley, Yorkshire.

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**REQUIRED, by a Young Man, SITUATION** in a Music Warehouse as ASSISTANT. Knowledge of sheet trade and book-keeping. Highest references. Country not objected to. Address, W. Gray, 19, Cambridge Terrace, Gerrard Street, Islington, N.

**THE Sub-Chantor of Hereford Cathedral** wishes to procure for the late Senior Chorister a SITUATION in the MUSIC TRADE, where he might earn a small salary, and at the same time learn tuning, &c. Age 15. Very correct ear. Address, College, Hereford.



## Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

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Office Hours, 10 to 5; Saturday, 10 to 1.

### TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

**MR. STEDMAN** begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

### TO THE CLERGY.

**MR. STEDMAN** begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

### CHOIR-BOYS.

**MR. STEDMAN** is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

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**MR. STEDMAN** undertakes the Music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

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**MR. STEDMAN** is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1880.

## NEGRO MINSTRELSY.

PEOPLE of arid natures will remind us that the least progressive races of man have discovered the greatest aptitude for music. The negroes, they tell us, whose ingenuity is unequal to originate a form of spade or spoon, have managed to invent a musical instrument, the marimba. The great nations of antiquity, they continue, imported their music; and, of course, we are understood to infer that the great Anglo-Saxon nations of modern times import theirs. It is too true that they do import their music, and on a very large scale, and invoiced at prices outrageously in excess of the prime cost; and the only marvel is, what becomes of it? Some of it that reaches England, if not approved, is returned; and the rest appears to be re-exported to America and the Colonies. In due time it comes back to us repacked and with fresh labels, and we pay for it over again. The one sauce and the many religions might have been a mystery to a Frenchman; but it is a mystery to every one why a great people who can make a good table sherry, nutmegs, and fine orange marmalades with so little assistance from Xeres, the Spice Islands, or Seville, cannot, even at Oxford or Cambridge, doctor music.

As for the great nations of antiquity our serious friends speak of, it must be remembered they were, in the first place, exceedingly fastidious in regard to their musical importations; and it may be assumed from indirect evidence that they had some powers of assimilation, some method of transmuting the raw products they imported. Comparisons with the Ancients may perhaps fail us for want of a chapter in history still sealed; but in our own times, and in a newer development of the art, we see how the Teutonic race in Germany have woven the luscious and almost lascivious turns of a melody, the languid plaint or fiendish wail of Hun or Gipsy, into purer strains or into the complex art-shapes of waltz or rondo.

There is no surer test of the artistic powers of a nation than the capacity for utilising foreign or national elements without lapsing into mere imitation. It is of the same nature as the power of tone-painting or of reflecting the sentiments inspired by natural scenery, without conventional resorts to imitative effects in the orchestra; or of reproducing in an opera the local colouring even of an historical period, without the bodily insertion of pavan, choral, or rigadon.

In national music the British race is rich in materials scarcely yet touched from an artistic point of view. Some of what was to be gathered by castle and mead, by glade or stream, or wold and grange in merry England has reappeared in the music of Locke and Purcell, Arne and Bishop; and there still survives in our hunting ditties, and in ballads of which the burden is of friar or freebooter, another and more rollicking accent redolent of the olden time; but in the few attempts that have been made to incorporate the national spirit in modern English opera, the required elements, whether they be English or Irish or Scotch, are introduced bodily without any artistic power of assimilation.

No one composer, however great his genius, no single generation, will accomplish the subtle transmutation of an imported element. To discover that truth we have only to endeavour to trace the rise of

what is called the "romantic element" in modern music. A common hero-worship is apt to ascribe to Beethoven or Weber the origination of a strange stream of sentiment which, long before those men rose to eminence, had begun to invade Western Europe from all parts; from the attic of Boccherini in Spain or from the minstrelsy of Hungary and Bohemia. But the individuality of the German mind as a Slavo-Teutonic compound was quickly stamped on the forms it borrowed from Italy or from sporadic races in German territory. Something of the kind occurred in this country two or three centuries ago when the Italian madrigal was worthily transformed in native tones. Why that process has not been repeated in later times is an enigma seemingly less within the province of the musician to explain than in that of the moralist or historian. The musician is apt to fasten on surface causes, such as the want of means of instruction. Yet we certainly are as well off for music schools as our countrymen were in former centuries; and from Dr. Hullah's recent Report it seems that in elementary instruction, at all events, we are not worse off now than the Germans.

We have a convenient mirror of ourselves, if we choose to make use of it, in our kinsmen in the United States. In spite of a continuous dribble of immigration from all quarters of Europe, the Americans jealously preserve the laws, habits, and domestic institutions of Englishmen. They rival us in commerce and the industrial arts, and outstrip us in small ingenuities; but with all their cleverness and greatness, they return to us our tunes, slightly modernised and banjoised, or dexterously set in the form of German part-songs, but in many essential respects precisely as they went.

Our antiquarian knowledge is not equal to tracing the origin of prehistoric specimens of negro minstrelsy. We know that in former times there were songs called "Jump Jim Crow" and "Such a getting up stairs," which may or may not have been French; or even Pelagic remains wafted from Peru to the Mississippi. But coming nearer to authentic records, and meeting with the name of Christy, we alight on ground not only familiar, but hallowed. Some of the popular melodies of the class and period we are referring to lend themselves easily to a particular kind of simple harmonisation, and, like water *dal mar divisa*, flow back naturally into old English forms which, in the youthful reminiscences of a few of us who still survive, are associated with drowsy unreformed mumblings, lazily peeling organs, shadowy elms and cawing rooks, sundry flagellations, and other innocent joys of thirty or forty years ago.

The basis of the more pathetic songs of the Christy Minstrels order is derived from good sound Episcopalian chants which have crossed the ocean, and, following the pioneer's axe into the far west, penetrated the hovels of what was till lately the modern bond in the plantations of the south. They come back to us in one changed rhythm or another, but their spirit and origin no twang of the banjo can overcome, no soot and tallow can disguise.

Again, in the Northern States there is a strong infusion of the British jig and hornpipe. In the conventional negro comic song, the Yankee drawl, the Scotch snivel, the Hibernian whoop, and the English guffaw amalgamate almost kindly with the yells and grimaces and other external manifestations of free and independent negro sentiment in the meeting-house, dancing ring, or liquor shanty of New York or Pennsylvania.

Travelling southwards along the banks of the great river and its tributaries, we encounter a decidedly new and a more melancholy and refined musical

element. Its sadness is blended with the strains of the English ballads of fifty or sixty years ago, and reproduced with a certain indescribable charm in one or two of the more ancient Christy Minstrels' ditties. The element we speak of proceeds doubtless from the Creole stock in Louisiana; and is perhaps mixed with the *tango* of the Cuban negro.

It was in Louisiana that the pianist Gottschalk commenced to compose in a tone-painting vein, at the age of thirteen, when his senses were freshly impregnated with the luxuriant surroundings of a semi-tropical climate, when still a stranger to Parisian life, and before he became acquainted with Schumann and the apostles of musical progress in Leipzig. To the end of a prematurely closed and wandering existence he never quite got rid of the banjo in his music, of the mournful cries of the banana-seller, or of the melancholy impressions of the savannah. We were reminded of him in one part of the performances of Mr. Haverley's troupe of minstrels who at present are pleased to occupy the stage of Her Majesty's Theatre. The scene is laid in a southern plantation. The sun has dipped behind wood and swamp, and in the rays of a lustrous moon the young negroes come forth timidly to sing with bated breath, and dance with a light and cautious footfall. The music, a Gavotte, is quaint and characteristic, and the whole scene operatic and truthful. Alas! it is redemanded, and the negroes return and introduce "Annie Laurie!" In a moment, as it were by magic, the illusion vanishes, the limelight sheds its splendour in vain, our eyes become again conscious of the familiar amber draperies, and our ears reopen to the rumble of the buses in the Haymarket.

It was not that British or Yankee commonplace had suddenly resumed its sway, or that a pretty air, surrounded by many endearing associations, might not have been equally impressive as Gavotte or Habanera in a different dramatic situation. What the intrusion seemed to represent was the directness and, from an artistic point of view, immaturity of the Anglo-Saxon mind; its perhaps laudable indifference in other respects to "effect"; its natural attraction towards the absolute in music, or the gnomic and didactic in poetry. Such a mind cares nothing either for *chiaroscuro* or for realism as the intensification of art-feeling in details. What it wants in the existing stage of its artistic development is the plain truth, or the separate sensation in the smallest possible compass, and independent of order, symmetry or artistic association. To such a mind, or with such a public, assimilating, refining or inventive powers in a medium so inarticulate as music must be impossibilities, except as accidental outcomes. Only with such a public, amongst civilised nations, could the Christy Minstrels, or the Moore and Burgess Minstrels, or the Haverley Minstrels continue month after month, year after year, as recognised musical institutions, or permanent sources of entertainment.

We do not affect to unduly despise the class of entertainment or the music it introduces. On the contrary, a great deal of it is very pretty music, and the executants in their way are accomplished artists. In fact, it would be an injustice to our valued friends at St. James's Hall, and it would also be a gross critical error, to argue as if the music were the only or even the principal attraction. Negro minstrelsy is, after all, less a musical than a dramatic entertainment. The main specialty is one of *genre*—the delineation of the character and manners of the coloured population in the States; and in that regard few things are more amusing than a stump speech, or more admirable than Mr. Walter Howard's impersonation of the Moore and Burgess entertainment of a decrepit nigger, who accompanies a medley of involved and inverted

sentences from a penny novel with an uncertain sounding dominant and a still feebler tonic, *poco à poco diminuendo*. It is something more than a humorous performance, it is truth itself; and although representing the lowest form of negro life, it materially assists us in the musical part of our subject.

On the dominant and tonic, together with the sixth of the musical scale, is constructed the war-song or more properly war-chant of the Zulus as we now hear it sung at the Aquarium in Westminster. The sixth of the scale does not in this instance represent a harmony interval, but a melodic tone counted from the dominant, and is almost an accidental adornment. The whole form is just what from science and history we should anticipate in a primitive musical effort. The native and unadulterated chants of the negroes in the Southern States of America as well as in Spanish America are of the same nature, except that an occasional use is made of the minor third. The negroes, of course, cannot be said to have any music at all; but on rudimentary forms they can engraft a little of what they hear in the countries in which they are domiciled. We have been reminded lately in this periodical by Mr. Carl Engel that the music even of an Aryan race, the Gipsies, is largely influenced by the higher civilisation or the musical remains of an ancient civilisation with which it comes in contact in Spain or Hungary.

The notion that unintellectual or unprogressive nations discover any remarkable aptitude for music arises from a common error amongst unmusical people of confounding general musical talent with a sensuous love for music or with mechanical skill in the performance of music; the latter requiring powers of perception, a certain energy, and, we may say without offence, business faculties prominent in the savage. To seize from the wildly struck strings of the harp, or from the drone of the musette or monotonous sounds of the alp-horn, a savour of national character and scenery, and work it with consummate art into new products, has not hitherto been accomplished by inferior races; and curiously it has not yet been attempted by the great Anglo-Saxon race.

What has been called "Christy Minstrels' music" owed the little individuality it possessed to social and political causes which have ceased to prevail in the United States. Of the dramatic and picturesque elements so powerfully depicted in "Uncle Tom's Cabin," there remain only the languid climate and the somewhat depressing effect of any tropical or semi-tropical scenery on a large scale, added, it is true, to that childlike propensity to sudden mirth, an attribute of the negro bond or free.

The music, professedly of the same order as the present time has no distinctive character whatever. It is a compound of the waltz, the ballad, and operatic of the day, and is neither more nor less stupid than other English compositions of the same style, and made for more or less the same patrons. The attractiveness of present-day negro minstrelsy is less in the music than in the words of the songs; and that perhaps is the saddest feature in the question.

So long as all the songs at the Moore and Burgess entertainment, for instance, are characteristic of negro life in the States, the portion of the public which on a Monday Popular Concert night takes the left hand rather than the right on entering St. James's Hall, is thoroughly justified in its preference. But when the scenery and sentiment of negro domestic life are exchanged for those of London middle-class life, there is not much moral gain in the substitution, and the entertainment forfeits its artistic right to exist.



# BEETHOVEN'S GRANDFATHER: A BIOGRAPHICAL SKETCH.

By **LUDWIG NOHL.**

"OF his grandfather, more particularly, he spoke as of a man of strict honour. . . . Self-dependence was the chief aim of his life, without being egotistical." "Ludwig van Beethoven, the grandfather of our Beethoven, was a native of the Netherlands, where almost every family name has the little word 'van' attached to it; he was not noble by birth, but he possessed that nobility of mind which distinguishes a worthy man." Thus far we have quoted from the so-called Fischhoff manuscript (in the possession of the Royal Library of Berlin), an important document, the author of which is described in Beethoven's own words, "You are one of my earliest Viennese friends." And he who had welcomed the young Rhenish artist, as it were, on the threshold of the Kaiserstadt, had also, during more than a quarter of a century, remained a witness to the ever-growing fame of the master. It is but natural, then, to suppose that he should, with increasing interest, have inquired into the family origin and the circumstances of the previous life of his friend. There can be no doubt, therefore, that the two statements which are placed at the commencement of the present article are founded partly on their author's own experience, partly on Beethoven's personal utterance. Read in conjunction with one another, they supply an important link in the chain of influences which led to the appearance of so unique and richly endowed a personality as that of our composer.

It is a common experience in the lives of most men, sufficiently advanced in years to have acquired a habit of self-contemplation, and thus the mind becomes more and more conscious of certain impressions it received in early youth, which have given a distinct and decisive direction to the mental and moral development. Goethe recognised in his own individuality not only "the stature," but also "the serious conduct of life," which had been the characteristics of his father, while from the mother he had inherited "the cheerful nature, and love for fancy's flight." Again, Mozart's character was mainly shaped upon that strict sense of order and earnest endeavour to do what is right and good, which an exceptionally intimate parental intercourse had taught the child to admire in the father. Certain features of the latter—his manliness, and faithful guidance of those whose welfare had been intrusted to his care—have, indeed, found an idealised expression in the noble and dignified character of Sarastro, in "Die Zauberflöte." Thus, in the majority of instances which might be cited, it was the moral example afforded by the father which gave direction to the future conduct of life on the part of the son. It was otherwise with Beethoven, and treating as we are here with an essential element in the development of his intellectual greatness, and above all of his manly dignity—qualities for the possession of which in the same degree few, if any, of our modern men of genius may be placed by the side of him—it ought to be worth while to produce a reliable and, if possible, complete outline of the personality of him who was the chief maxim-giver of the great composer's life. The outward features, moreover, of Beethoven's grandfather have been preserved in a portrait which, by express desire of the composer, was sent to him from Bonn to his Viennese home, where, during his numerous changes of residence in the Austrian capital, it was treated with the utmost care in the midst of the otherwise negligent conduct of the master's domestic affairs. The portrait referred to

is now in the possession of the widow of Beethoven's nephew, at Vienna.

Regarding the affectionate remembrance which the composer cherished for his ancestor we will, in the first place, refer to the personal recollections related by Dr. Wegeler, the friend of his youth in Bonn. "To this grandfather," says the authority quoted, "little Louis was most fervently attached, and, early in life though he lost him, the impression he made upon his young mind became a lasting one. He loved to talk to his companions of his grandfather, and he would frequently beg his pious, gentle mother (whom he loved far more than he did his generally austere father) to relate the story of his life. The only thing which he had forwarded to him from Bonn to Vienna, and which remained a source of pleasure to him until death, was the portrait of his grandfather, painted by the court-painter, Radoux." And yet Beethoven was only three years of age when the old "Hof-Capellmeister" died. The boy's prematurely developed mental faculties, combined with the marked individuality of his grand-sire, sufficiently explain the distinct and lasting impression produced upon the former, while the experiences of his after-life only served to deepen the colours of the picture which his mind had thus retained, and in which he recognised the moral and, at one time, also the artistic ideal of his career. For Wegeler, in the above-mentioned narrative, expressly adds: "This grandfather was a small sturdy man, with exceedingly vivacious eyes, and greatly esteemed as an artist."

The grandfather of our Beethoven was born at Antwerp in December, 1712, as the third child in a family eventually numbering twelve, and was, according to an old tradition preserved at Bonn, "of fair education and fair parentage." The family tradition, on the other hand, states that, when yet a boy, he ran away from home in consequence of his having quarrelled with his mother. Some considerable time having elapsed, the mother, finding the boy did not return, caused him to be inquired after, and as he could not be discovered it was concluded that he was dead. Nor did he ever return to his family, although there is reason to believe that he exchanged letters with them in after-years. Here is an instance of the strongheadedness of the Netherlander, of which traces are to be met with also in the character of the grandson, and frequently complained of on the part of his well-wishers. "And then, freedom yet remains to me, to say yes or no. Freedom!! What can be more wished for!!!" Thus the composer writes in 1814, and the examples might be multiplied of an invincible longing for self-emancipation, bordering at times on ideas of self-destruction. Neither would the boyish flight from home on the part of the grandfather seem to have been dictated by any other motives than those which are created by the spirit of self-reliance and the love of adventure characteristic of his nationality. We consequently find him, at the age of barely eighteen years, occupying the post of singing-master at an ecclesiastical chapter at Louvain, the town from which the Beethoven family originally emanated, and where, possibly, he still had some relatives. Here, as well as in the neighbouring town of Liège, the Elector Clemens August, of Cologne, is said, again following the family tradition, to have "heard of and personally observed him as a good musician and singer," a circumstance which is the more probable since the bishopric of Liège was at that time a dependent of the diocese of Cologne, and Clemens August himself provost of the Liège Cathedral. As a matter of fact, however, the singing-master at Louvain was graciously nominated court musician to the Elector at Bonn, with a salary of 400 florins, equal to about £35 annually—an in-

come not to be despised in those days by one only twenty years of age! After serving his customary twelve-months' trial in this position, and singing "with his fine flexible voice" the bass solos at high mass, he hastened to get married. Josepha Poll was the maiden name of the wife of his choice, then some nineteen years of age. Two children born of this marriage died in early infancy, the third-born was Johann, the father of our Ludwig (about the year 1740). Meanwhile the social position of the grandfather became more important in proportion as his official rank and income increased, and it was not long before he was regarded as one of the most esteemed artists in Bonn. At first he is simply called "Musikus," then "Hof-Musikus," and in the year 1761 he is styled "Herr Capellmeister." All this was the result of his own energy of mind, of his ability and strict sense of duty. Originally engaged as bass singer in the Elector's chapel, as well as in the chamber performances of the latter, he soon found himself called upon to officiate temporarily as conductor of the orchestra on several occasions, a position which had subsequently been promised him whenever a vacancy should occur. When, however, this event did take place his patron, Clemens August, was no more, and the new Elector, Max Friedrich, preferred a violin-player named Touchemoulie in his stead, who, in consequence of the official salary connected with the post having been reduced under the new régime, declined to accept it. Thereupon Beethoven wrote: "When, upon special recommendation, Touchemoulie had been preferred to me, and that unjustly, I was fain to submit to my fate." He now preferred his claims to the vacant post, and to an increase of pay in consideration of his multifarious duties. The new Elector lent a favourable ear to the resolute applicant, and graciously promoted him to the rank of "Hof-Capellmeister." His services as singer, however, were retained as heretofore, according to the custom of the period; nay, they were even extended now to the stage, where, as Dr. Wegeler tells us, he gained "much applause" in certain plays with incidental vocal music.

We now turn to the more direct information concerning the personality of Ludwig van Beethoven the elder, contained in a manuscript but recently discovered, and deposited in the archives of the mayoralty of Bonn. This manuscript represents the recollections of two old inhabitants of that town, the children of a master-baker, Fischer, in whose house in the Rheingasse the Beethoven family resided for many years, and which to this day bears the erroneous inscription of our composer having been born there. Referring to the "Hof-Capellmeister," the document in question says: "Herr van Beethoven was of middle height, his face somewhat long, with a broad forehead, round (*sic*) nose, large eyes, full ruddy cheeks, and a very grave countenance;" his whole appearance being represented as that of a "handsome and stately man." Thus, according to our informants, he was portrayed, at the age of twenty-seven, in a sitting posture, clad in a fur robe, a velvet cap with golden tassel on his head, and some leaves of music in his hand. This portrait having been painted by the court-painter of the Elector himself, it may be inferred that the Capellmeister of his Highness was already then in tolerably easy circumstances. Regarding the latter, we obtain here, for the first time, some interesting details. "Hof-Capellmeister van Beethoven," says our manuscript, "invested some of his money in wine, which was stored in two cellars; and which he disposed of by the cask. He sold his wine to the Netherlands, where he had his connoisseurs, merchants who

bought the wine of him, and thus at the next good vintage he would take in fresh stock." No wonder, therefore, that, as we are told further on, "everything in his house was so nice, and so proper and well-appointed, the six rooms all handsomely furnished, paintings and cupboards numerous; one cupboard containing a silver service, another filled with fine gilt porcelain and glass ware, besides a store of the most beautiful linen which could have been drawn through a ring, and the meanest articles all glittering like silver." There can be no doubt that this glowing description reflects great credit on the care bestowed on all these possessions of the Capellmeister by his better half. Unfortunately, however, for him, his domestic felicity in that quarter was not of an unmixed character. "He was a highly respectable and kind-hearted man, and his wife a quiet, good woman, but so strongly addicted to drink that she caused him much secret trouble, until at last he resolved to intrust her to the care of a convent in Cologne, where she died." We thus understand why, on the occasion of the wedding of the father of the two Fischers, in 1761 (while his wife was still alive), he should have shed tears, saying, in reply to questions as to the cause, that he had been reminded of his own joyous wedding-day. This state of things could not fail to produce its evil effects upon the growing generation of the family, and while it accounts to a great extent for the otherwise surprisingly defective school-training received by their only son, who was to become the father of the great Beethoven, it also serves to explain the following incident related in our manuscript: "Hof-Capellmeister van Beethoven on one occasion, whilst he was busily engaged at the floor of the house, was heard to exclaim, 'Behold a well-matched trefoil of the name of Johannes standing together. Here we have the apprentice, Johannes the glutton, always to be found munching something; here is the journeyman, Johannes the gossip; and this (pointing to his son) is Johannes the runner—run away, boy, run away; you will come to a sudden stop some day!'" Johann van Beethoven was of a flighty disposition. He was constantly making little excursions to the neighbouring towns by the banks of the Rhine, especially when he knew that his father would be absent from home for a few days. Soon he determined to go a-wooing, and likewise to land (*sic*), but no one knew as yet where." It was at Ehrenbreitstein where, in the year 1767, Johann van Beethoven actually "landed," and this under circumstances but little relished by the worthy Hof-Capellmeister. "When Johann presented his betrothed to his father"—we continue to quote from the above manuscript—"the latter considered her neither suitable nor sufficiently well-born. He took, in fact, no further notice of her, albeit she was a fine, tall person, against whose fair repute no one could say a word, and who was of good honest, though humble, parentage. Indeed, she was able to show by her family records that she had been in service with high personages, where she had acquired a fine education and good breeding." She was, in fact, the daughter of a *chef de cuisine* at the Court of Trèves, and the widow of a valet of the Elector. But the Hof-Capellmeister was little moved by these recommendations concerning his daughter-in-law. "I should never have believed or expected of you that you would lower yourself in this way," he said to his son. "However, you may do as you like, and I will do the same; keep these quarters to yourself and I will move elsewhere." The poor young wife stated afterwards, that as far as her family was concerned she might have had a joyful wedding but for her stubborn father-in-law, who would not on any account consent to be present, and

consequently the day was celebrated in an extremely quiet fashion. Thus the seeds of disagreement were sown at an early period. Nor did the young couple live with the father, although the latter was really leading a widower's life since he had found it necessary to send his wife to a convent. His son was likewise a singer in the service of the Elector, and as such could boast an income of 100 thalers (£15), besides a few other emoluments of a modest and irregular kind. In the second year after the marriage a son was born, who, however, did not survive long, and two years after that *our* Beethoven came into the world. The old Hof-Capellmeister stood godfather to his grandson, but the fact that the baptismal feast was held at the house of a wealthy neighbour, Frau Baum, who was the godmother of the boy, furnishes additional evidence of the modest domestic circumstances of the young couple, which however, soon became still more straitened.

The elder Beethoven died on December 24, 1773, when his grandson had just completed his third year. His only son, Johann, became his heir, but of the former money investments very little appears to have remained at that period. The grief which both wife and son had caused the old man would seem to have paralysed his activity in the latter years of his life. He had, moreover, been of a most generous disposition. After his death numerous memoranda were found amongst his papers of money advances made by him to small peasant vine-growers, who had never delivered their wine afterwards. "They now professed to know nothing of the matter, asking to see their signature, which, of course, the son could not show them," continues the manuscript. "Johann van Beethoven complained of this to Theodor Fischer, saying, 'I have had many a tussle with these country folk, but it has been of no avail. I have often thought it would turn out like this. My father was a peculiar man in this respect; he believed in a man's word and verbal promises rather than in written agreements. When country people came to him with fine fresh butter or cheese, and, knowing his generous sympathy, complained to him of hard times, he would lend a willing ear to their entreaties, advancing them money on their wine, and thus I have lost a great deal.'" A petition directed by Johann to the Elector states that by the death of his father, who had served his Highness with "such great distinction," he found himself reduced to very precarious circumstances, since the insufficiency of his own salary compelled him to use up the small savings of his father. He, therefore, begs, as his Highness's "most humble servant," that a subsidy might be granted him out of the now obsolete pay accorded to his father, more especially since he had also to maintain his mother in a convent. As the result of this, a sufficiency to support his mother was allowed him, and was permitted to accrue to his benefit after her death, which occurred only a year later. Our manuscript describes the earlier part of the married life of Johann as quiet and peaceful, and with private tuition and occasional presents adding to his income, the household could well be maintained. Soon, however, matters began to assume a different aspect, in consequence, partly, of the lamentable weakness of the mother showing itself also in the son. Frau van Beethoven was heard to say that the most necessary things of domestic support should be paid first, and that she would never pay debts incurred for drink. Thus, although she was a "good, domesticated woman," she soon had to contend with bitter want, the family, moreover, increasing rapidly. The fine linen, which could have been drawn through a ring, now disappeared, piece by piece, along with other rem-

nants of former wealth; and we can understand why, in another old tradition, Frau van Beethoven is called "a quiet, suffering woman," while the father of our Beethoven is described as "always severe." It is well known with what relentless austerity he compelled his eldest son Ludwig to practise at the piano-forte. He was to become a "child-prodigy," like young Mozart, and help to earn bread for the family. These cruel experiments commenced with the year 1776, if not already before, when Beethoven was in his sixth year. "Cäcilia Fischer recollects him, when quite a tiny boy, standing on a form before the clavessin, where, at this early age, he was forced by the inexorable severity of his father to practise for hours together." Another eye-witness relates how he had seen little Louis shed tears on such an occasion. In the year 1775, or 1776 at the latest, the Beethovens took up their quarters in the house where the old Hof-Capellmeister had lived, and in one of the rooms of which hung the portrait already described, and also, most probably, the clavessin. In connection with this room our manuscript relates the following: "Every year, on the day of St. Magdalen, the name and birthday of Madame van Beethoven was celebrated in splendid style. On such occasions music-desks were placed in both the rooms fronting the street, to the left and right, and a canopy, made of garlands, flowers, laurel trees, and leaves was placed over the room in which hung the portrait of the grandfather, Ludwig van Beethoven. On the preceding evening Madame van Beethoven was requested to retire to sleep in good time. By ten o'clock all had assembled in the most noiseless manner, and everything was ready. Thereupon the tuning of the instruments commenced, Madame van Beethoven was roused up, and, after having dressed, she was conducted to a beautifully decorated arm-chair underneath the canopy. This was the signal for the musicians to strike up some magnificent music, which sounded over the whole neighbourhood, and those who had already prepared to go to sleep became cheerful and wide awake. After the musicians had finished, the tables were spread and the feasting began; and when their heads had become warm and they desired to have a dance, in order to avoid making too much turmoil in the house they would slip off their shoes, dancing in their stocking-feet, and in this manner the festivity would be brought to a close."

These were good days yet thus spent in the same rooms which the founder of the family in Bonn had occupied, and with the portrait of the grandfather looking smilingly down upon his descendants on the anniversary alike of his birth and death. For Frau van Beethoven's birthday, too, fell on the 20th of December. At that time, moreover, Johann van Beethoven was still the man described in the manuscript from which we have already gathered so much information. "He was at first a genial wine-drinker, he became jovial and merry, and was pleased with everything; he was not mischievous when in his cups." On the 17th of July, 1787, however, his wife died. Anxiety and grief had brought on a long illness, which resulted in a rapid consumption. Her eldest son, Ludwig, was fain to return from Vienna before he had attained the object of his visit there, viz., to continue his studies under the eyes of the great Mozart. "She was so good and loving a mother to me—my very best friend!" he writes in the autumn of this year (1787). "Who happier than I while yet permitted to pronounce the sweet name of 'mother'! and it was responded to; and whom can I thus address now? The dumb pictures which are like her and which my imagination conjures up? Fortune does not smile upon me here in Bonn." What had hitherto



been a matter of honour to him, viz., to obtain a worthy position and to redeem the character of his family, now became a question of absolute duty. Nay, he was soon compelled to assume the position of the head of the family. "The three sons of Herr Johann van Beethoven—Ludwig, Caspar, and Nicola,—were very jealous of the reputation of their parents. Whenever their papa had drunk a little too much while out in company (which was not often the case), and his sons heard of it, they would all three appear on the scene and try to persuade him to come home with them, without its being generally noticed, by coaxing him with 'Oh, Papachen! Papachen!' Nor would he then refuse to go." Ludwig had, however, also a higher notion of his family's honour. His energy had already secured him, at the age of twelve years, the post of "vicar" to the court-organist, and a few years afterwards he himself was raised to the latter position, from which he derived an income. And, while still living in the house of the Fischers, which the Beethovens quitted during these boyish days of Ludwig, the baker's two children, whose recollections are contained in the above manuscript, overheard an exclamation on the part of Johann: "My son Ludwig, in him have I now my only joy; he makes such progress in his music that every one looks upon him with admiration. My Ludwig, I can see it, will in time become a great man in the world. You that are here assembled and likely to live to see it, remember my words." Yet it was the admiring father himself who retarded the artistic, or at any rate the technical, progress of the son, by burdening the latter with duties he himself ought to have performed. "Johann van Beethoven attended to his duties punctually," maintains our manuscript. At the same time, we are told by a friend of the youthful Beethoven that he had seen on one occasion how the boy, with rage and indignation, had liberated his intoxicated father from the custody of a police-officer. Already, before the death of the mother of our composer, the struggling family had to be very materially assisted by a colleague of Johann in the Elector's chapel, while the latter, just at that time, petitioned the Elector, Max Franz, on behalf of his sick wife and numerous children, whom, he said, he scarcely knew how to support. Matters grew worse, more and more did the father give way to his unfortunate weakness, until the son, who already shared in the expenses of the household, was compelled to adopt a bold and manly course by making himself the head of the family. In the first volume of my biography of the composer the document has been published, wherein the request is granted to the young man of less than nineteen that his father should be entirely dispensed from service, while half his pay, which now amounted to some £30 a year, should be handed over to the son for the purpose of educating his younger brothers and the gradual extinction of debts. With a natural feeling of shame, Johann entreated his son not to make use of the decree in question, "so that he should not be publicly looked upon as incapable of managing the affairs of his own family." After his death, on the 8th of December, 1792, however, the son, according to his own expression, was "horrified to find that the document had been intercepted by his father." To such a state of degradation had this wretched man become reduced.

In these circumstances, how readily must the youthful Beethoven have recalled to his mind the personality of the man whose energy of will alone had guided him into an honoured position in life—his worthy grandfather! It was for him now, not only to re-establish the good name of the family, but also to make that name great and honoured before

all the world. The grandfather, "greatly esteemed as an artist," was to find a worthy representative in the grandson, who, with the growing consciousness of his own genius, soon began to soar into the loftiest regions of his art. "*Should I some day become a great man, you will have had a share in it,*" he wrote at the age of twenty-two to his old teacher, Christian Neefe. The "nobility of mind" possessed by the grandfather, as "a worthy man," had descended upon the young artist in the highest significance of the word, and was early brought into maturity by the seriousness with which he had to conduct his young life, in order to unfold the wings of his genius, and to realise his more ambitious dreams. And throughout his career he cherished the memory of his grandfather. "He always referred to his parents in terms of love and veneration: of his grandfather, more particularly, he spoke as of a man of strict honour." These words, which partly form the motto of this article, emanate from a period when Beethoven stood already in the zenith of his world-wide fame—the period of the Congress of Vienna; and we return to them as forming the basis of our investigation.

Referring, in conclusion, to the points of similarity in the outward appearance of the two relatives, we again read in the Fischer manuscript: "Stature of Herr Ludwig van Beethoven: short and massive, broad shoulders, short neck, large head, round nose, dark-brown complexion; he always stooped somewhat when walking." Thus our composer inherited the "stature" from the grandfather, since his father is described as "a tall, handsome man." Nevertheless, the outward personality of the two men was not alike. While the grandfather is described as having a clear, straight, steadfast gaze, the grandson was wont to give "his exceedingly vivacious eyes an upward direction, their expression being usually somewhat stern and gloomy." Such is the description given by Klöber, who painted the master's portrait in the year 1817. In other respects, also, the features of the two relatives differ from each other. There is, however, one characteristic similarity in these two interesting heads: the chin in both is of a most remarkable structure, square and massive, and imparting to the features generally the character of energy and power. It is owing to these qualities, inherited by the composer from his ancestor, and apart from his genius as an artist, that it is possible now, more than a hundred years after his death, to engage the attention of the reader in speaking of "Beethoven's Grandfather."

## THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

NO. VII.—SPOHR (continued from page 395).

SPOHR left Vienna, as we have seen, in March, 1815, his original intention being to go to Prague, where an opera from his pen was to be produced under the direction of Weber. But his keen eye to the "main chance" saw attractions in another direction, and he accepted the invitation of a certain Prince von Carolath to pass the summer at his seat in Silesia. The Prince had musical daughters who were anxious to study under Madame Spohr, and, in order that this advantage might be secured, the entire Spohr family became his guests. He was a stately personage of the old school; very formal, very precise, very much dressed for dinner, and uncomfortably addicted to ceremonious attentions. Spohr lets us see that so much stateliness rather embarrassed him; but, on the whole, he enjoyed himself. The music of the establishment does not appear to have been

exactly up to the master's mark: "As soon as Herr von Reibnitz arrived as guest at the Castle an attempt at quartet music was made. The old valet of the Prince, who in his younger days had played the violoncello, was then summoned to produce his instrument, the schoolmaster of the village his viol, and Herr von Reibnitz took the second violin. Unfortunately I had no other quartets with me than my own, which were certainly never written for such performers. The first attempt, therefore, was very discouraging. But as the others evinced much zeal, I was not wanting in patience and endurance, and by dint of several rehearsals I succeeded so far as to enable me to let the company hear two of my quartets. They were not so well accustomed to enjoyments in art as not to receive the performance with great approbation." The master, Spohr, struggling with a valet, a schoolmaster, and a *dilettante*, in favour of one of his own quartets, with the ceremonious Prince and his musical daughters looking on, must have been a spectacle both edifying and amusing—suggestive of reflection, moreover, upon the extent of our composer's amiability or his prudence. An incident in connection with the Prince von Carolath is told by Spohr with so much characteristic self-complacency that it ought not to be passed over. The Prince having announced an intention to take part in a Freemasons' festival at Glogau, Spohr made himself known as a brother in the craft, and was at once invited to accompany his host. "Grand preparations were forthwith made. The great travelling-carriage, emblazoned with the Prince's armorial bearings, was drawn out of the coach-house and cleansed from dust, a jäger and another servant had squeezed themselves into the state livery, and the Prince himself made his appearance for the first time in state uniform, with a star upon his breast." On arriving at the Lodge, Spohr directed the music, sang several songs, and was greeted by the Worshipful Master (who thanked the Prince for introducing him) as a "renowned craftsman." All this Spohr tells with infinite *naïveté*, adding: "The Prince seemed greatly pleased that the honours paid to his guest redounded to his own, for on his return to Carolath he redoubled his already great attentions to me and my family, so that we were frequently even embarrassed by them."

On leaving Carolath the master and his family settled at Gotha for awhile, before resuming their artistic peregrinations. At this time Spohr started another diary, and in it we find not a few passages worthy of note. As a diarist he spoke very plainly in the way of criticism. Of Keisewetter he said: "As a violinist he is distinguished for a powerful, very pure, and even feeling style, without, as it seems to me, a true feeling for the beauties of art; as a man he is the most inflated wind-bag I ever met." Of a "Te Deum" by Gottfried Weber we read: "It betrays that it was not the production of a moment of inspiration, but rather of cold speculation. The very commencement is a straining after effect, and as an introduction to a 'Te Deum' very unsuited. To what purpose the long roll of the kettle-drums, that sounds like a passing peal of thunder? And then, above all, the ensuing flourish of four trumpets and sackbuts, like that with which cavalry draws up on parade." Gottfried Weber had probably made the acquaintance of a certain "Te Deum" by Handel, written, like his own, to celebrate victory. Spohr, quite as probably, had done nothing of the kind, and was unaware of any illustrious precedent for the incriminated trumpets and drums. Andreas Romberg likewise came in for Spohr's sharp comments. "I found that he performed his compositions in an indescribably cold and dry manner, as though he himself did not feel the beauties

they contain. He played several of his quartets which I had long admired . . . but the soul which they so plainly bespeak, and which every violinist by whom I have heard them performed has rightly seized, seems to have remained unknown to him, for in his execution of them no trace of it was to be discovered." A page or two later the critic, who denies Romberg's power to feel his own music, wrote: "I found the *Musical Journal* and in it a notice of the Festival at Frankenhausen, which also contains an opinion upon my Cantata, 'The Deliverance of Germany.' The writer adduced so many false and shallow objections to that work that I was greatly inclined to reply to it, had I not come to the resolution, since my paper war with Mosel, never again to write an anti-criticism." In this resolution the composer showed a sagacity worthy of all praise, and it was perhaps constitutional that, while giving hard knocks himself, he could not take one without wincing.

Spohr spent the month of February, 1816, in the highly exhilarating town of Darmstadt, where he had a good opportunity of studying another musical Grand Duke. This personage kept up the Court Theatre solely for his own behoof, and acted with regard to it as *impresario*, conductor, stage-manager, and everything else to boot. "No orchestra in the world is so harassed as this is, for the whole of the members, without exception, must attend every blessed evening in the theatre, from six to nine or ten o'clock. Every Sunday there is opera; on two other days in each week a play, and on the four remaining days the Grand Duke has his opera rehearsals. These never fail unless he is ill. Then no operas are given. A short time ago he was obliged to keep his room for several weeks with a bad leg, during which time no rehearsal dare be held, nor an opera given. He seemed to believe, or wished others to believe, that without him nothing could be studied. It is a singular sight to see the old gentleman, already grown quite crooked, seated at the desk in uniform, with his star on his breast, giving the time, ordering the chorus to recollect this thing or the other, or calling out 'Piano' or 'Forte' to the orchestra. If he but understood his work there would be no better director of an opera, for he has not only great zeal and perseverance, but, from his rank as Grand Duke, the necessary authority. But his knowledge of scores extends no farther than ability to follow the first violin part, and, as he played the violin himself when a young man, he continually harasses the poor violinists with his reminiscences, without making things any better. On the other hand, the singers may sing as false or with as little taste as they choose, or the wind instruments may be a beat before or behind—he does not observe it." Spohr was so little inclined to speak evil of dignities that we are tempted to inquire why he so mercilessly exposed the particular dignity in question. An answer appears in the fact that the Duke flatly refused to lend his orchestra for the master's concert. He could not spare it for a single evening—such was the alleged reason, but something else lay behind, since the Duke, knowing how much his violinists desired to hear Spohr play, said to them on the evening before the concert, "Let me find nobody absent to-morrow night." He was altogether an unreasonable Grand Duke, and would say to his officers and servants, when they did not sufficiently applaud one of the poor works in which he delighted, "All those who do not comprehend this splendid opera shall have the doors of the theatre closed against them," forgetting that he had stopped a subscription from the pay of every man.

The summer of 1816 was spent in Switzerland, and the autumn devoted to preparations for a tour in Italy. *A propos* to this, Spohr makes some interesting remarks upon violins and those who both write for and play them. "In the way of preparation for our next winter journey, I may mention an improvement I have made upon my newly acquired violin. By a variety of experiments with the voice and bridge, I have at length so far succeeded as to make it speak as softly with the quinte, which was hitherto hard and brittle, as with the other strings. The change in the instrument has not been without effect upon the style of my new violin compositions, as also upon my method of execution. So certain is it that the instrument exercises an influence upon the method of the player, in the same manner as does the voice upon that of the singer. As one endeavours to conceal the weak points of the instrument and to bring out its good qualities, one plays preferentially what the instrument renders with the most ease, and in this manner the whole method becomes by degrees subordinate and appropriate to the peculiarity of the instrument. One may, therefore, not only recognise the peculiarities of a *virtuoso* by his compositions, but those also of his instrument."

On arriving at Milan, Spohr gave a concert at the Scala, and introduced his now famous Dramatic Concerto, which had been written in Switzerland with a special view to Italian taste. "I had the satisfaction to see that in the new concerto, which was in the form of a vocal *scena*, I had very happily hit the taste of the Italians, and that all the *cantabile* parts in particular were received with enthusiasm. Gratifying and encouraging as this noisy approbation may be to the solo player, it is exceedingly annoying to the composer. By it all connection is completely lost, the *tutti*, so industriously worked out, are wholly unheeded, and people hear the soloist begin again in another key without knowing how the orchestra has modulated into it." By the way, our English audiences are not free from offence in this matter, and Spohr's rebuke is well nigh as applicable to them in 1880 as it was to the Milanese in 1816. Spohr's astonishment at the low condition of creative and executive music in Italy is sometimes very comically expressed, and the poor master really appears to have endured tortures of the most appalling kind. At a "practice concert" in Venice he was asked to direct Beethoven's Symphony in D, and good-naturedly consented. "But I had a rare job with the orchestra, for they were used to quite other *tempi* than I took, and seemed not at all to understand that there are shades of *forte* and *piano* in music, for all worked with bow and breath as hard and incessantly as they could, and my ears rang the whole night with the infernal noise. But these practice concerts are so far good that they afford lovers of music in Venice the opportunity of hearing our classical instrumental works, such as the overtures to 'Don Juan' and the 'Zauberflöte,' which they had not hitherto been acquainted with, and, though but imperfectly, they learn to feel that the Germans are immensely superior to them in that kind of composition. Indeed, they say so themselves, but do not thoroughly believe it, and only acknowledge it in order to boast with more freedom of their superiority in song and vocal compositions. The self-satisfaction of the Italians, despite their poverty of fancy, is in fact unbearable. Whenever I executed in their presence any of my works, they thought they could pay me no higher compliment than an assurance that they were quite Italian in taste and style." Besides bad performances, Spohr's Venetian experiences included an unsought appearance as the rival of Paganini, who was just then

figuring largely in the city of the Doges. This was peculiarly annoying to the German master, for, to his credit be it said, he always shrank from anything like personal hostility between artist and artist. "By his (Paganini's) disobliging and rude behaviour he has made enemies of several music-lovers here, and they, after I have played anything before them at my lodgings, extol me at Paganini's expense, in order to annoy him, which is not only very unjust, since between artists of such entirely different styles no parallel can be drawn, but is also disadvantageous to me because it makes all Paganini's admirers my enemies. His opponents have inserted a letter in the journals saying that my playing recalls to them the style of their veteran violinists, Pugnani and Tartini, whose grand and dignified manner of handling the violin has become wholly lost in Italy, and compelled to make room for the petty and childish style of the *virtuosi* of the present day, while the Germans and French had understood how to adapt that noble and simple method to the taste of modern times. This letter, which appeared without my knowledge, will do me rather harm than good with the public, for the Venetians are firmly persuaded that it is impossible to come up to Paganini, much less to surpass him." But, though made opponents by the public, the two artists were friendly enough between themselves. "Paganini called upon me early this morning to compliment me upon the concert. I (Spohr had never heard him) very urgently solicited him to play something, and several musical friends who were at my place added their entreaties to mine. But he very bluntly refused, and excused himself on account of a fall, the effects of which he still felt in the arms. Afterwards, when we were alone, and I again besought him, he said his style was calculated for the great public only, and with them never failed in its effect. If he were to play anything to me he must do so in a different manner, and for that he was, at the moment, not in the humour, but that we should probably meet in Rome or Naples, and then he would not put me off with a refusal. I shall therefore leave this place without hearing the wonderful man."

At Florence, Spohr eagerly availed himself of an opportunity to hear Rossini's "L'Italiana in Algeri," and thus make the acquaintance of a composer hitherto by him unknown. It may be imagined that the German master found much to censure, and no little to claim as German which the Italians fondly regarded as the invention of their popular compatriot. Spohr's criticism of the work necessarily reflects light upon himself, and is, therefore, worth producing here: "The opera has not wholly satisfied my expectations. In the first place it is wanting, like all Italian music, in purity of style, proper characteristics in the personages, and judicious calculation of the length of music for the scene. These indispensable qualities of an opera, to which we would give the appellation classic, I had, however, not expected, as we do not at all miss them in Italian opera. . . . But I did expect qualities which should distinguish Rossini's work above that of his colleagues—novelty of ideas, purity of harmony, &c., of all which I found but little. What the Italians consider new in Rossini's operas is not new to us, for it consists of ideas and modulations long since known in Germany. . . . Purity of harmony is not to be found in him any more than in other Italian composers. . . . but what surprised me most was to hear, sometimes, in these operas a very uneven *cantabile*, while a flowing and, for the voice, grateful and well-arranged *cantabile* is the only praiseworthy quality of modern Italian operatic music, and must compensate for all deficiencies and faults." In Rome, Spohr's musical troubles grew to a head. He anti-



cipated Mendelssohn in scathing criticism of the much-vaunted papal singers, and was tortured beyond endurance by the unmeaning ornamentation under which singers and players alike hid every phrase. At his concert, the orchestra, though composed of the best musicians in Rome, "was nevertheless the worst of all that had yet accompanied me in Italy. The ignorance, want of taste, and stupid arrogance of these people, beggars all description. Of *nuances* in *piano* and *forte* they knew absolutely nothing. One might let that pass, but each individual makes just what ornamentation comes into his head, and double-strokes with almost every tone, so that the *ensemble* resembles more the noise of an orchestra tuning up than harmonious music. I several times forbade any note not in the score, but ornamentation has become so much a second nature to them, that they cannot desist from it. . . . With that, the musicians have so little taste and are so unskilled as readers that we twice nearly broke down." At Rome, Spohr heard more of Rossini's music—enough, indeed, to warrant him in passing a final verdict upon the Italian master. Here it is: "The first result of my judgment of Rossini is, therefore, that he by no means wants invention and genius, and, with those qualifications, had he been scientifically educated, and led to the only right way by Mozart's masterpieces, he might have become one of the most distinguished composers of vocal music of our day, but, as he now writes, he will not raise Italian music, but much rather lower it. In order to be new, Rossini departs more and more from the simple and grand song of former days, not reflecting that thus he wholly robs the voice of its charms and advantages, and actually debases it when he forces it to execute passages which every petty instrumentalist can produce much purer, and especially much more connected, because he has no need to connect a syllable with every third or fourth note. With his flowery song, however much it may please, he is in a fair way to make a clearance of all real song, already very scarce in Italy, in which task the despicable horde of imitators, who here, as in Germany, pursue their pitiful calling, are doing their best to assist him."

Spohr's concerts in Italy brought in no more cash than served to pay his daily expenses, and the result was that, on reaching Geneva, he, for the first time in his life, found his pocket as bare as the legendary cupboard of Mother Hubbard. What happened in this emergency he must be permitted to tell himself: "It is true we possessed some valuables which had been presented to us at various courts, but the bare thought of being obliged to sell or to pledge these was much too painful for our feelings. Necessity, however, compelled us to do so. I was just on the point of looking for a pawnshop, when Dorette suggested that it would be preferable to reveal our position to the most friendly of all our acquaintances there, the Pastor Gerlach, and offered to go to him herself, as I had not the courage to do so. She took with her her handsomest ornament, a diadem of brilliants presented by the Queen of Bavaria, and proceeded to the reverend gentleman's house. Never in all my life did I pass such painful moments as those which elapsed during her absence. At length, after a seemingly never-ending half-hour, she returned, and with her the pledge—but with her also the sum necessary for the prosecution of our journey. She was in a state of excitement from fright. While with the greatest embarrassment and faltering lips she disclosed to the Pastor our momentary necessities, and made a request for a loan upon the pledge she proffered, he had suddenly burst into a loud fit of laughter, and vanished into an adjoining

room. But before she had time to reflect upon the meaning of this hilarity, which seemed to her out of place, he returned bringing the required sum, and said in the kindest manner, 'I am delighted that the worthy pair of artists have afforded me so great a pleasure as to render them a service, but how could you think that a clergyman would lend upon pledges like a Jew?' " Spohr takes care to record that, after his first successful concert at Aix-la-Chapelle, he sent the good pastor his thanks and sufficient money to liquidate the debt. From Aix-la-Chapelle Spohr went to Holland, but soon returned to Germany, having accepted the post of Conductor at the Theatre of Frankfurt. Here he began writing more quartets (Op. 45), one of which was played in the hearing of Jean Paul, concerning whom Spohr writes with characteristic simplicity: "He appeared to interest himself very much for this new composition, and ascribed to it a highly poetical signification, of which I certainly never thought while composing it, but which recurred in a very striking manner to my mind at every subsequent performance." The idea of a composer having supplied to him by another person the "poetic basis" of his own music is sufficiently droll, but the poetic basis of most works is evolved from the inner consciousness of people who had no hand in creating them.

A trip from Frankfurt to Mannheim for the musical Festival there gives us a pleasant glimpse of the almost boyish spirits which Spohr even yet retained. Four friends and himself started on foot; three of them "had strapped their horns upon their knapsacks, while Methfessel, who accompanied our four-part songs with the guitar, carried his instrument slung by a strap over the shoulders. In this manner our party, notwithstanding respectable exteriors, had the appearance of itinerant minstrels; and as, in high and jocund spirits, we entered the villages and small towns either playing or singing, we had always a long train of merry listeners, and numerous applications to 'strike up,' which, to the great regret of those who made them, were not complied with." On reaching Heidelberg the identity of the travellers was discovered, and they travelled on in a flower-decked boat to the festival town. Returning through Mayence, an incident took place which Spohr relates with the glee of a harum-scarum youth: "Evening was drawing in when, after landing, we proceeded to look for the best inn in the town. Just as we were about to enter it, in the already described dress of travelling musicians, the host, who was looking out of the window, shouted in an angry tone: 'Be off with you! we don't take in such people as you!' This style of address amused me amazingly, as I had often joked my companions upon their dress, and, laughing, I called out to Mr. von Holleben, 'High Warden of Forests, did you hear that? They will not receive us here; we must look for another inn.' The host, startled at hearing my friend addressed by such a grand title, darted downstairs into the street, and with bows innumerable begged the gentlemen to walk in and graciously pardon his silly mistake. As we followed him, and were ushered into the well-lighted dining-room, his embarrassment was ludicrous in the extreme, till the unlucky horns strapped upon the knapsacks, and Methfessel's guitar suspended from his neck, excited new doubts as to whether we were worthy guests. But when we ordered three rooms with wax-lights (which latter I purposely mentioned), five beds, and a good supper, all uttered in the curt imperative tone of important persons, his last lingering scruples vanished, and his whole demeanour became cringing servile. This specimen of the mean vulgarity of innkeeping nature amused us long, and was cause

for mirth up to the last moment of our being together."

Spohr did not remain at Frankfort longer than September, 1819, and the reasons for leaving were highly honourable to him as an artist. The principal director, a Mr. Leers, contended that too much time was spent in rehearsals. "He expressed the opinion that a new opera ought to be studied every fortnight, or, at least, an old one completed in those parts which required to be newly filled up. In vain I represented to him that it was impossible for a carelessly studied opera to go well, and therefore that it never could give satisfaction; that, once brought into discredit, it would draw no audience, and then the time and money expended on it would be sheer waste. With this self-willed, obstinate man, who before my appointment had never met with any opposition, and as I would not allow any opera to be brought out until it had been studied thoroughly, as far as the means and strength of the company allowed, our contest never ceased. This, together with an intimation made by Mr. Leers at a general meeting, that 'for their theatre they did not require a musical artist of eminence, but merely a good indefatigable workman who would devote to it his whole time and energies,' induced me to give in my resignation." Shortly after thus vindicating alike the rights of art and his own dignity, Spohr accepted an invitation from the Philharmonic Society of London. His experiences in England properly claim a chapter to themselves.

(To be continued.)

#### ALFREDO CATALANI'S OPERA "ELDA."

THE great success of Boito's "Mefistofele" at Her Majesty's Theatre has been welcomed in Italy as a most flattering testimony to the musical genius of the nation. Nothing pleases the *amour propre* of Italians so much as recognition abroad; and if their predilection for applause from *l'estero* is, on the one hand, a weakness, it stimulates them, on the other hand, to new efforts which their easy-going and indifferent countrymen at home are slow to appreciate.

It was pointed out in a recent notice on Ponchielli's "Gioconda," that there exists in Italy a rising school of young composers who, clustering round Boito, have made it their task to cultivate lyrical drama as opposed to the traditional *opera seria*, now fast becoming obsolete. So far Boito's "Mefistofele" certainly marks an epoch in the history of Italian art; and after his recent triumph it may be confidently expected that some of the best works of his followers will be produced in London in due course and under similar auspices. One of these works is undoubtedly Catalani's "Elda," which was brought out last winter at the Teatro Regio of Turin, and gained the almost unqualified applause of an audience notoriously critical and exacting.

The subject of the opera, which is appropriately termed a "melodrama fantastico," is derived from a Scandinavian legend, the scene of which is laid on the rugged and romantic shores of the Baltic, probably, though this is not mentioned, in the neighbourhood of Upsala, the ancient seat of Odin worship. The libretto is from the pen of Signore d'Ormeville, a writer well-known in this branch of literature, and may be briefly summarised as follows:—

*Sveno*, a Scandinavian magnate, is affianced to *Ulla*, the niece of the *King of Leira*. On the eve of the wedding, he confides to his friend *Magno* that his heart belongs to *Elda*, a poor orphan, and that he is in vain struggling against an all-absorbing passion. At *Magno's* advice, however, he braces himself for a supreme effort to break for ever with *Elda*; but her innocence of heart and her intense devotion to

him, her unknown lover and idol, shake his resolve once more. The Fates will have it that *Elda*, being the village beauty, is selected by the people as the one who, at the approaching nuptial feast of the *King's* niece, is to present the customary sparkling cup to the bridegroom and a wreath to the bride, and she consents, little dreaming that the bridegroom is her own lover.

In the scene which follows the bridal procession emerges from Odin's Temple, headed by the *King*, who is leading the wedded pair, when *Elda* rushes forward from among the crowd, and stands aghast at seeing *Sveno* in magnificent attire—the husband of another. She loudly proclaims that *Sveno* can only be hers, and calls upon the *King* for justice. *Sveno* denies the poor girl, who, having been put aside as the victim of a delusion, is left behind in a state of absolute stupor, unable to realise her fate.

But soon the spirit of jealousy and revenge impels the forsaken girl to a fatal act. Maddened with despair, she invokes, from the rocky cliff the aid of *Njord*, the god of the sea, and of his Spirits, and her cry for revenge is granted on condition that she will "wed the Baltic," and never touch a mortal.

Accordingly she appears in the gallery of the nuptial hall, as the feast is proceeding, transformed in magic beauty and surrounded by a flood of light.

Vieni al mio seno—stringimi  
In lungo amplesso al cor,  
E mente e sensi ed anima  
T'infiammerò d'amor—

she sings in the charmed accents of irresistible passion, and, in spite of *Ulla's* and *Magno's* entreaties, *Sveno* succumbs to the spell. Leaving his bride, he rushes towards *Elda*, and, drawing his sword, is ready to follow and defend her. But, at the *King's* command, his sword is wrested from him, and, having betrayed his bride, he is led to the Temple for judgment. The priests absolve *Elda*, but sentence *Sveno* to death for his twofold treachery; and the *King* is about to pronounce judgment, when *Magno* appears to apprise him that *Ulla* has breathed her last, forgiving the man who broke her heart. The *King*, in his grief, abandons *Sveno* to his fate, and we next find the doomed hero at *Ulla's* grave praying for pardon, recognised only by his faithful friend *Magno*, who is alone aware of the horrible spell which ties *Sveno* to *Elda's* footsteps. In the last scene the fated lovers meet once again on the rocky shore, but the Spirits remind *Elda* of her vow, and, with an expression of intense pain, she suddenly shrinks from *Sveno's* embrace. *Sveno*, in despair, finds a watery grave, leaving her on the solitary rock, whilst she vacantly repeats the lines—

Vieni, vieni, un attimo  
Solo d'amore invoco.

The plot is undoubtedly replete with dramatic interest, and has, moreover, the peculiar charm of all Scandinavian stories, depicting passion, not with the Southern brutality of dagger and poison, but tempered by a softer and more refined romance. The characters of *Magno* and *Ulla*, it is true, are wanting in force; but *Elda*, the dreamy and innocent, but impassioned Swedish girl, is admirably drawn, and the scenes are throughout in keeping with time and place. Thus the scene in the Scandinavian village on the Baltic, as well as the nocturnal dances of the *Naiads* and *Ondines* in the rocky caves on the shore, are particularly attractive. The language is, on the whole, vigorous and effective. Some of the verses might with advantage be curtailed, but excessive length is a fault for which the composer is more often responsible than the accommodating author of the libretto.

Alfredo Catalani has ventured on the field of dramatic music unusually early; indeed it is said that

he completed "*Elda*," his first Opera, only two years ago, at the age of twenty-three. No doubt his future works will be more mature; yet even his first Opera reveals great ability and inventive genius. It is but natural that the influence of the masters he has studied—such as Wagner, Spontini, and even Beethoven—should make itself felt in the work under notice; and Wagner's familiar harmonic combinations of wind instruments, supported by the *tremolo* of the violins, recur, perhaps, somewhat too often. Again, there is here and there a tendency to subordinate the voice to the orchestra, and to burden the local colouring with an excess of clipped, unfinished, and at times far-fetched phrases or *Leitmotifs*. This is more particularly noticeable in the recitatives with figured accompaniment, and the result is a certain want of repose which is liable to weary. In the more elaborate numbers of the score there is now and then a lack of vigour and directness in the attack, as if the composer had not been quite certain about form, and had endeavoured to avoid commonplace at any cost.

From these faults, excusable in a first work, it is pleasing to turn to the indisputable and preponderating merits of Catalani's music. His orchestration is full and vigorous; his airs are, for the greater part, original and pathetic, and his style is neat and refined. It may be added that in "*Elda*" the composer excels perhaps in choruses and concerted numbers rather than in soli.

The prelude, embodying the leading subjects of the Opera, is a piece of excellent and original writing. In the first act, the chorus, waltz, and finale of the second scene deserve notice. In the second act, the chorus of the *Naiads* may be quoted as a specimen of Catalani's best style; being fresh, elegant, and very original. The approach and appearance of *Elda* in the feasting-hall was evidently suggested by "*Lohengrin*." *Elda's* air, "*Vieni*," which runs through the Opera, is extremely pathetic, and the finale of the second, as well as that of the third act, may be noted as further commendable points in the Opera. The scene of *Ulla's* death, in the third act, is equally effective, and reveals refined thought and feeling. The climax of the Opera is in the second act, but the fourth and last is indisputably the best. The entire scene at *Ulla's* grave is beautiful in conception and treatment, the funeral march especially being grand and impressive. The fantastic *Intermezzo* which follows leads well to the final duet between *Sveno* and *Elda*, and this duet rises with admirable effect to the point at which *Elda*, forgetting her vow, throws herself once more into *Sveno's* arms.

The part of *Elda*, it should be added, is written for soprano; *Sveno* for tenor; *Magno* is baritone; *Ulla*, mezzo-soprano; and the *King*, bass; this last part being rendered, at the Teatro Regio, by Signore De Reszke.

As one of the novelties of last season "*Elda*" achieved a great and legitimate success in Turin. Irrespective of minor faults, Catalani has shown himself a composer of great ability and promise, and his intelligent treatment of so un-Italian, yet so romantic a subject as that of a Scandinavian legend is certainly not the least of his merits.

C. P. S.

OUR readers will remember that we drew attention some time since, in a leading article, to the establishment of Free Concerts for the People in Birmingham by Alderman Jesse Collings (then Mayor of the town); and we have now much pleasure in announcing that the success of these entertainments, as shown by the keen appreciation of the working classes for really good music, has led to the formation of the

Birmingham Music Association, the first Annual Report of which is now before us. The objects of this Society were originally not only to provide Cheap Popular Concerts, but to establish classes for musical instruction, vocal and instrumental, and to organise a library so varied as to include the compositions of all the great masters, to afford a sufficient number of practice parts, and so accessible as to bring within the reach of all classes music hitherto unattainable except at serious cost. That the first of these objects has been attained may be decisively shown by the fact of twenty-two concerts having been given, the prices of admission being fixed at threepence and sixpence, the greatest attendance at which has been 2,988, and the smallest 2,015, the receipts not only clearing all expenses, but leaving a satisfactory balance in hand. Respecting the character of the programmes we need only say that Mendelssohn's "*Athalie*," 42nd Psalm, and "*Lauda Sion*"; Macfarren's "*May-Day*," Gounod's "*Messe Solennelle*" in G, Haydn's "*Spring*," Stainer's "*Daughter of Jairus*," Gade's "*Erl-King's Daughter*," with selections from the standard Oratorios, Symphonies, &c., have been amongst the works performed, to prove that there has been no desire to play down to what has been so falsely termed the "*popular taste*." Considering the excellent musical education now given by existing organisations in Birmingham, the Association has wisely, we think, abandoned the idea of establishing a school of instruction, but will endeavour to afford students every opportunity of practising together in open rehearsals or public concerts, in furtherance of which it is hoped that a band and chorus belonging to the Society may be organised. The formation of a music library is also actively proceeding; and in every respect the future of this excellent Association seems indeed bright and hopeful. The activity displayed in this movement is highly creditable to all concerned; but the great merit of practically proving its desirability is due to Alderman Collings; and it must not be forgotten that to him the music-lovers of Birmingham owe a deep debt of gratitude.

It may reasonably be supposed that the gentlemen who have banded themselves into an Association for the Regulation of Street Music take an annual holiday at some attractive watering-place; and, if so, we have little doubt that, in parliamentary language, their "*attention will be drawn*" to the performance of the bands engaged to enliven the locality which they have selected for a temporary rest from their labours, as well as to those peripatetic German instrumentalists who take the opportunity of serenading the town when the regular band is at rest. From personal experience we can assert that the open-air concerts prepared for the entertainment of the visitors at our "*watering-place*" are just such as we should studiously avoid in the Metropolis; and it becomes a question therefore whether the sea-air, which is presumed to enliven our feelings for the beauties of Nature, should deaden our feelings for the beauties of Art. On inquiry, we find that the band to which we allude belongs to a Militia regiment; but that as soon as any of the members of it have learned to play well they are drafted off to another place. This being the case it may become interesting to watch their progress; and, as far as we can judge, there can be but little fear of any of them leaving us at present. The pieces selected are certainly not of a character to test their powers too severely; but some of the more zealous attack the high notes with praiseworthy courage, and it is confidently believed that an ambitious cornet will get out the *B♭* before the end of the season.



When we add that, in addition to these periodical concerts, a strolling German band visits the town at intervals, and that on the very day upon which these lines are written they have favoured us with the Scotch air "Weel may the keel row," with harmonies which seemed to belong to some other tune, it may be believed that the Association to which we have alluded would find some work to do out of the Metropolis; and that the sooner a "Society for the Regulation of Seaside Music" is established, as a branch of the London body, the better will it be for those who look forward to a quiet summer holiday.

It may be true, as it has been so often asserted, that England can never become a decided "art country"; but that, in spite of its commercial character, attention will be more and more drawn towards the furtherance of art has been demonstrated within the last few years by the increased grants for this purpose, by the establishment of institutions where students receive a thoroughly artistic education, and by the number of works intended to diffuse a knowledge of the general principles of art amongst the people, as well as to assist pupils in their studies. On no subjects, perhaps, have so many books been published lately as on that of music; and it is a good sign of the times that amongst these have been some of the very best biographies of those who have raised the art to its present high position. The publication of "Mendelssohn's Letters" gave an impetus to musical literature which has steadily continued; and not only have records of the lives of the most eminent musical composers taken a permanent place in the catalogues of our principal circulating libraries, but—as will be seen by the announcements in the last number of our journal—two of the most interesting biographies published in Germany will shortly appear in an English translation (one under the personal superintendence of the author), and will no doubt receive an attention commensurate with their importance. That music faithfully reveals the character of those who speak through this language to the world is amply proved by a study of the lives of all our greatest composers. If then, as we believe, the best exponent of the standard works is the artist who can most deeply sympathise with the mind of their writers, there can be little doubt that the demand for the biographies of the world-famed creative musicians will rapidly increase; and all who wish well to the progress of music in this country will do their utmost to promote their circulation.

THE pressure upon our space during the musical season prevents our noticing some few of those entertainments which, although scarcely demanding critical review, have a decided bearing upon the general progress of the art. The "Fall," however, (as the Americans term this portion of the year) enables us to bring up some of our arrears, and we therefore beg to call attention to a Concert well attended, and highly interesting, and yet one in which neither fashionable nor popular artists took part. The performance to which we allude was given at St. James's Hall by 600 Rescued "Waifs and Strays," from Dr. Barnardo's Homes, the Conductor being Mr. J. Proudman, and the Organist, Mr. W. C. Harris. The manner in which the programme selected for the occasion was rendered, surprised even the most fastidious listeners; and, besides the vocal music, several pieces were excellently played by the band of the Boys' Home, under the direction of Mr. C. Henicker. The Institutions from which the Choir was drawn contain at the present time upwards of

900 children, there being 30 cottage-homes for girls at Ilford, a home for little boys in Jersey, and three large homes in the East of London, in all of which the children are trained to lead useful lives. It is impossible to over-estimate the social importance of this good work; and we are extremely glad to find that those who practically direct the operations of these Juvenile Mission Homes fully acknowledge the direct influence of music in elevating and refining the character of the young. The fact of destitute and orphan children being placed in well-organised institutions where both physically and mentally they receive every attention, must convince them that society is deeply interested in their welfare; but nothing can, we think, more decisively prove to them that they are no longer "waifs and strays" than the circumstance of their being able to give a public Concert before ladies and gentlemen at St. James's Hall.

#### PROMENADE CONCERTS.

THE tone given to these Concerts by Mr. Arthur Sullivan last year has been faithfully preserved by Mr. F. H. Cowen during the present season, which commenced, with every prospect of brilliant success, on July 31. The orchestra contains some of our very best performers; the vocalists include such names as Mrs. Osgood, Miss Mary Davies, Madame Patey, Madame Antoinette Sterling, Miss Orridge, Mr. Edward Lloyd, Mr. Maybrick, &c., and the selections—especially on the "Classical" nights—have been from the works of the best composers. But the compositions demanding the most careful attention are played amidst surroundings so utterly at variance with their artistic import, and moreover are so mixed up on the same evening with Polkas and other pieces of the most trivial character, that it would be impossible to criticise either the manner in which they are rendered, or their effect upon the visitors who can sufficiently set aside the disturbing influences mentioned to listen. An evening "lounge," with refreshments *ad libitum*, is scarcely an atmosphere, we should think, to which the highest thoughts of Beethoven, Mendelssohn, Weber, Schumann, &c., should be submitted. But there are many who tell us that art struggles upwards, even under such adverse circumstances; and, if so, we should be sorry to say another word in disparagement of such an "off season's" entertainment as the Covent Garden "Promenade Concerts."

A PERUSAL of the "Proceedings of the Musical Association" for the sixth session, 1879-1880, convinces us that the Society is gradually devoting its energies to the investigation of subjects more intimately connected with the healthy progress of the art than seemed to be promised in the early days of its career. There are excellent papers by R. H. M. Bosanquet, M.A., upon "A Mode of Producing Continuous Notes from Resonators," and "On Some Experiments with a Revolving Stop-cock"; one by Eustace J. Breakspeare, "On Musical Aesthetics"; and another by G. A. Osborne, "On Chopin"; but Emil Behnke's, "On the Mechanism of the Human Voice"; A. Orlando Steed's, "On Beauty of Touch and Tone"; D. J. Blaikley's, "On Quality of Tone in Wind Instruments"; C. K. Salaman's, "On Music as a Profession"; and Professor Macfarren's, "On the Lyrical Drama," will perhaps be found the most interesting to the practical musician. Mr. Steed's paper is almost exclusively devoted to a consideration of the production of beauty of tone in singing; and we therefore hope that he may, next session, treat of instrumental performance, upon which there is indeed very much to be said. Mr. Blaikley's paper shows much knowledge of the varied quality of tone in wind instruments, and his assertions were fully corroborated at the reading by several illustrations. At the conclusion of his paper he said:

There is a consideration arising out of the class of experiments with which we have been occupied, that I would venture to put before you for criticism or confirmation, as the case may be. We have found confirmation of the fact that the variety in the number of partials, and hence in quality of tone, is greatest in notes of low pitch. Further, different instruments, so far as my own experience serves me, lose some of their individuality of character when exceedingly high notes

## I will lay me down in peace.

September 1, 1890.

Psalm iv. 9.

ANTHEM.

A. C. MACKENZIE. (Op. 19, No. 1.)

*Andante semplice.*

**SOPRANO.** *Solo.* *p* I . . . will lay me down in peace, lay . . me down in

**ALTO.** *Solo.* *p* lay me down in

**TENOR.** *Solo.* *p* lay me down in

**BASS.** *Solo.* *p* lay me down in

**ORGAN.** *Andante semplice.* *p* *f* *p*

*♩ = 72.*

*mf* peace, and take . . my rest, *p* I . . . will lay me down in

*mf* peace, and take my rest, *p* I will lay me down in

*mf* peace, and take my rest, *p* I will lay me down in

*mf* peace, and take my rest, *p* I will lay me down in

*mf* peace, and take my rest, . . . I will lay me down in

*mf* peace, down in peace, and take my rest, *f* *p* I . . will lay . . me

*mf* peace, down in peace, and take my rest, . . . I will lay me

*mf* peace, down in peace, and take my rest, *f* *p* I will lay me

*mf* peace, down in peace, and take my rest, . . I will lay me

down . . . in peace, in peace, and take my rest, . . . will

down in peace, in peace, in peace, and take my rest, . . . I . . . will

down in peace, in peace, in peace, and take my rest, . . .

down . . . in peace, in peace, and take my rest, . . .

lay me down in peace, lay . . . me down in peace, and take . . . my

lay . . . me down in peace, lay me down in peace, and take my

lay . . . me down in peace, lay me down in peace, and take my

I . . . will lay me down in peace, and take my

rest, I . . . will lay me down in peace, down in peace, and

rest, I will lay me down in peace, down in peace, and

rest, I will lay me down in peace, down in peace, and

rest, . . . I will lay me down in peace, down in peace, and



First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "take my rest, I . . will lay me down . . . in peace, and". The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of the musical score. The lyrics continue: "take my rest, in peace, in peace, and take my rest, in". The piano accompaniment continues with a similar melodic and harmonic structure. Dynamics include *p* and *pp* (pianissimo).

Third system of the musical score. The lyrics conclude: "peace, and take my rest: . . for it is Thou, Lord, take . . . my rest: . . for it is peace, and take my rest: . . for it is Thou, for it is take my rest: for it is". The piano part includes a key signature change to B-flat major. Dynamics include *pp*, *p*, and *mf*.

on - - ly, for it is Thou, Lord, on - - ly, that  
Thou, Lord, on - - ly, for it is Thou, . . . Lord, that  
Thou, Lord, on - - ly, for it is Thou, . . . Lord, that  
Thou, Lord, on - - ly, for it is Thou, . . . Lord, that  
mak - - est, that mak - est me dwell in safe - - ty, that  
mak - - est me dwell . . . in safe - - ty, that  
mak - est me dwell in safe - - ty, in safe - - ty, that  
mak - - est me dwell, . . . that mak - est me dwell in  
mak - - est me dwell, that mak - est, that mak - est me dwell in safe -  
mak - est me dwell, me dwell, . . . me dwell . . . in safe -  
mak - - est me dwell, that mak - est me dwell in safe -  
safe - - ty, me dwell, . . . me dwell in safe -  
( 4 )

ty, that mak-est me dwell in safe-ty, that mak-est me dwell in

ty, that mak-est me dwell, me dwell in

ty, that mak-est me dwell in

ty, that mak-est me dwell in

*p*

safe-ty, in safe-ty, in safe-ty.

safe-ty, that mak-est me . . dwell in safe-ty,

safe-ty, . . in safe-ty, in safe-ty.

safe-ty, that mak-est me . . dwell in safe-ty,

*mf* *ritard.*

*a tempo.*

lay . . . me down in

I . . will lay me down in peace, lay me down in

I will lay . . . me down in peace, lay me down in

I . . will lay . . . me down in peace, lay me down in

*a tempo.*

*p*





musical score for the hymn "I Will Lay Me Down in Peace". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "peace, and take, and take . . . my rest, peace, and take, and take my rest, . . . I . . . will lay me down down, and take, and take . . . my rest, down, and take, and take . . . my rest, in peace, in peace. . . in peace, in peace. . . in peace, in peace. . . I . . . will lay me down in peace. . . A . . . men, A . . . men. . . A . . . men, A . . . men. . . A . . . men, A . . . men. . . A . . . men. . .". The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piano accompaniment features a simple harmonic structure with a bass line and a treble line. The vocal parts are arranged in a four-part harmony, with the Soprano and Alto parts often carrying the melody. The Tenor and Bass parts provide harmonic support. The score is divided into three systems, each containing four staves for the voices and two staves for the piano accompaniment. The first system covers the first two lines of the hymn, the second system covers the next two lines, and the third system covers the final line. The score concludes with a double bar line.

peace, and take, and take . . . my rest,  
peace, and take, and take my rest, . . . I . . . will lay me down  
down, and take, and take . . . my rest,  
down, and take, and take . . . my rest,  
in peace, in peace. . .  
in peace, in peace. . .  
in peace, in peace. . .  
in peace, in peace. . .  
I . . . will lay me down in peace. . .  
A . . . men, A . . . men. . .  
A . . . men, A . . . men. . .  
A . . . men, A . . . men. . .  
A . . . men, A . . . men. . .  
A . . . men, A . . . men. . .  
A . . . men, A . . . men. . .

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The object of the present essay is to tell this story, which is hitherto but little known in England; and it will form, it is hoped, an appropriate companion to the various editions of the "Requiem" published by Messrs. Novello and Co.

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are sounded on them: for instance, very high notes on the violin, the clarinet, and the flute, do not differ from each other in quality near so much as do low notes on the same instruments. Is this to be attributed altogether to the nonproduction of a great variety of partial tones in notes of high pitch, or, in part, to the fact of our range of hearing being limited? It appears to me to follow as a necessary corollary from this fact of limit of range upward, that all tones which lie just within that limit must produce the same effect upon the ear, whatever their waveform; and that even different tones, which lie well within it, may be somewhat modified in their diversity in consequence. Furthermore, as this extreme limit is not the same in all ears, it would follow that different hearers would derive different impressions from the same note. Suppose a high tone composed of first, second, and third partials to be sounding, one hearer, whose range of hearing just passed the third partial, would hear the compound tone; another, whose limit of hearing was an octave lower, would hear only the prime, and thus receive a totally different impression, and would give a different opinion as to the quality of the note. This supposititious case may perhaps serve to explain my meaning. In these experiments I have endeavoured to bring forward evidence in support of Helmholtz's theory of compound tones, the practical outcome of which for musicians, as is well known, is that every note sounded on instruments in general, is in reality a chord comprising many tones. In attempting to get a stage beyond vague generalities of opinion as to this or that condition producing this or that result, I have found nothing which in any way militates against that theory, but only more and more convincing proof of the truth and force of it. I am fully conscious that any analysis of tone such as has been shown this afternoon is at the best but rough, and can only be considered as an approximation, and that the trained ear of the musician will detect differences which other instruments than the ear cannot do. Notwithstanding this, however, as we receive that every tint and tone which the eye can detect is either simple or is compounded of a small number of primes, so also, I think, we may accept the daily accumulating evidence which points to the ear receiving its impressions in a similar way.

Mr. Salaman's view of the musical professor's future is scarcely an encouraging one. He says:—

School-teaching, which once formed an important item in the professor's income, being comparatively certain and to be depended upon, has at length, from many causes, become doubtful and insecure. Indeed, in every branch of the musical profession noteworthy changes have been for many years perceptible, and to the close observer indications of further changes are clearly discernible, which, I am inclined to think, are not favourable at the present time, or promising to the future of music and its profession. These unfavourable, unpromising changes may be traced to increased and increasing competition, the admission to the profession of too many superficially educated musicians, indifference to sound instruction, a glut in the market of commonplace, inferior musical publications, cheap lessons, revolutions in national habits and taste, rapid locomotion, and the ordinary mutations to which all things in nature and art are liable.

The truth of the following passage, also from Mr. Salaman's paper, will, we are certain, be fully endorsed by our readers:—

Philanthropy has always been a characteristic feature of the profession of music. No other, with perhaps the exception of the medical and actor's profession, has done so much to alleviate distress and bestow substantial comfort upon the unfortunate. Individually and collectively, musicians, in every department of the profession, have been always ready, upon every summons, to exercise their talents gratuitously in furtherance of charitable objects. Music and charity have so often been thus intimately united that they may be almost claimed as synonymous expressions. Bearing this fact in view, I would avail myself of this favourable opportunity to remind all who love music and respect musicians; and all who have derived, and yet derive, enjoyment from their efforts; all who sympathise with musicians, who their powers fall them, that there exists in this great city, blessed institution, dedicated to music and philanthropy, which annually distributes thousands in solacing the declining years of the aged and incapacitated musical professor, in providing sustenance for his widow, in educating his orphan children, and setting them out in life. This noble institution, entitled the Royal Society of Musicians, associated with the illustrious name of Handel, is justly the glory and pride of the British musical professor.

Professor Macfarren's paper "On the Lyrical Drama" has already been inserted in THE MUSICAL TIMES; and we need here only say that in the short discussion which ensued after its reading, the author was earnestly requested to continue the subject at some future time, a request in which we heartily join.

THE proceedings of the Welsh National Eisteddfod of 1880 were commenced very successfully at Carnarvon on the 24th ult. Favoured with glorious weather and the excellent facilities afforded by the respective railway companies, the gathering far eclipsed any other held in recent years. The President for the day was Sir Watkin Williams Wynn, M.P., who was escorted amidst much enthusiasm to the pavilion. The proceedings having been opened by the Clio brass band, Sir Watkin delivered an appropriate address, in which, after expressing his gratification to see such a magnificent structure used to such a worthy end, he referred to the remarkable musical taste of the Welsh people, and warmly congratulated the Welsh upon the absence of crime, which indicated the high moral character of the population. For the best rendering of "It is enough," from "Elijah," Mr. Musgrave Tufnail, of Kent, was adjudged worthy of

the prize of three guineas. Mr. G. Renshaw, Woodley, Rock Ferry, carried off the first prize of ten guineas for the best glee, a composition of great merit. A most interesting pianoforte competition, restricted to amateurs resident in Wales, brought out fifteen competitors, and the prize of a valuable harmonium was awarded to Miss Griffith, of Carnarvon. Several competitions ensued in penillion-singing, harp-playing, translating, carving, &c. The proceedings were interspersed with songs by Miss Mary Davies, Eos Morlais, and the Conductor for the day (Llewellynwyfo). The chief item in the programme was the grand choral competition for a prize of £150 and gold medal, for which four choirs had entered, viz., Acrefair Philharmonic Society, Holyhead Choir, Llangollen Tonic Sol-fa Choir, and the Birkenhead Cambrian Choral Union. The choirs were limited to 150 voices, the pieces being "See from his post" (Handel's "Belshazzar") "While everlasting ages roll," and Rossini's "Stabat Mater." After a remarkably fine contest, in which each of the choirs named acquitted itself most creditably, the prize was awarded to the Birkenhead choir amid much enthusiasm. The Llangollen choir was a worthy second. The adjudicators were Dr. Stainer, Organist of St. Paul's Cathedral; Mr. John Thomas, Harpist to the Queen; and Mr. John Thomas, Llanwrtyne Wells. The Birkenhead Choir was led by the veteran Conductor, Mr. William Parry. In the evening a grand Concert was given, which was largely attended, the principal artists being Miss Mary Davies, Madame Patey, Signor Foli, Mr. Lucas, Mr. James Sauvage, Eos Morlais, Mr. John Thomas, Mr. Lucas Williams, and others. On the following day, out of twelve quintets adapted for strings, and for which a prize of five guineas and a medal were offered, Mr. John Thomas (Pencerdd Gwallia) and his coadjutors decided in favour of the production sent in by Professor O. H. Evans (late of America), Newborough. A spirited competition in playing on the cornet with piano accompaniment ensued, and the prize, a silver cornet of the value of seven guineas, given by Messrs. R. J. Ward and Co., Liverpool, was ultimately awarded to Mr. M. Sullivan, of Carnarvon, late of the band of the 23rd Welsh Fusiliers. Miss J. E. Evans, Llanberis, gained the prize of three guineas for the best rendering of the soprano solo, "Jerusalem, thou that killest the prophets." For the best Welsh essay, "Is the Enthusiasm connected with Music in Wales conducive to the Mental Development of the Nation?" Mr. W. R. Owen, of Liverpool, and the Rev. Mr. Roberts, curate of Llanfairisgater, Carnarvon, shared honours. Two Choirs from Mostyn and Garn respectively competed for the prize of fifteen pounds, and a volume of music value ten guineas, given by Messrs. Howard and Co., London, in rendering "Morning Prayer," by Mendelssohn, and a Welsh anthem, but the prize was withheld for want of sufficient merit. In the Brass Band Competition, selections from "Maritana," for a prize of twenty pounds and gold medal, there were six entries, including two bands from Lancashire, but only three made an appearance, viz., Llanrug Royal Brass Band, Nantlle Vale Brass Band, and the Clio Brass Band. Pencerdd Gwallia adjudged the Llanrug Band the victors, an announcement received with a storm of applause. The prizes were awarded at the Evening Concert.

THE excellent Choir, under the management of Mr. Faulkner Leigh, which has been for some time engaged by the Bishop of Bedford at St. Andrew's Undershaft, Leadenhall Street, made its first appearance, directed by Mr. Leigh, at St. Matthias, West Brompton, on the 7th ult. Much credit is due to the founder of the Choir for the manner in which he has succeeded in keeping this body of singers under such perfect discipline. The wholesale transfer of a choir is certainly a novelty in the administration of Church music; but the result was in the highest degree successful. In the morning the services were Sullivan's "Te Deum" in D; Gounod's Service in G (Communion); Sterndale Bennett's "God is a Spirit," from "The Woman of Samaria" (Anthem). In the evening the Service was Garrett in F, the Anthem being "In splendour bright," from Haydn's "Creation."

THE third general Report of the National Training School for Music announces that the number of Scholar-

ships is now ninety-three, of which twenty-four are held by males, sixty-seven by females, and two are vacant. Two Scholarships have been cancelled by their respective founders, and the Scholars withdrawn for want of means to maintain them. On the other hand five new Scholarships have been founded, viz.—three by the town of Birmingham, one by the Clothworkers' Company, and one by Mr. Nelson. It is also stated that the negotiations entered into with the Royal Academy of Music, with a view of uniting that Institution with the National Training School, for the formation of a great College of Music, having fallen through, "the Committee of Management have to consider what steps should be taken for the maintenance of the School after Easter 1881, the period when most of the Scholarships will lapse."

THE twenty-third season of the Monday and Saturday Popular Concerts promises to be in the highest degree interesting, Herr Joachim, Mdle. Norman-Néruda, Herr Straus, Herr L. Ries, Mr. Zerbin, Mdles. Janotha and Marie Krebs being almost certain to appear; and although Madame Schumann's name is not mentioned, we have reason to suppose that negotiations have been opened with her. Some of Mozart's works for wind instruments alone will be included in the programmes during the session, the one performed last season having met with such marked success. Twenty-one Monday Evening Concerts will be given, extending from November 8 to April 11, and twenty Saturday Morning Concerts, extending from November 13 to April 9.

It is now announced that, in consequence of Exeter Hall being closed for alterations, the Sacred Harmonic Society will hold its next season's Concerts at St. James's Hall, under the continued able guidance of Sir Michael Costa. We are likewise informed that the Orchestra and Chorus will be revised; and that "the performance of several works which have either been laid aside for many years, or which have not previously been performed by the Society, is also contemplated." These two pieces of intelligence will, we are certain, be warmly welcomed by the many who, like ourselves, whilst wishing every success to the Society, have never ceased to press the absolute necessity of these reforms upon the attention of the Directors.

THE Guildhall School of Music, which will open on the third Monday of the present month, under the conduct and control of the Corporation of the City of London, has avowedly originated from the great success of the Guildhall Orchestral and Choral Society, the Conductor of which, Mr. Weist Hill, has been appropriately appointed Principal of the new School. The Prospectus announces that the scale of fees will vary according to the nature and extent of the tuition, and the class in which the pupil is entered; but we are glad to find that all students are required to attend the Harmony Classes. We need scarcely say that the Institution has our best wishes for its success.

ON Tuesday afternoon, the 27th of July, Dr. Charles Maclean, who preceded Mr. Joseph Barnby in his musical duties at Eton, gave a performance from the works of German composers. Half of the programme was selected from the works of Schumann, including the "Kinderscenen" and "Carneval." From Beethoven the Sonata in C minor, Op. 10, and the six Variations in F, Op. 34, gave an opportunity for the display of the performer's power in the rendering of the classical style; but the pieces which on the whole gave most pleasure were Brahms's Andante and Scherzo, Ops. 5 and 4. The whole programme was played from memory, and the performance was in every respect highly successful.

THE Swedish Vocal Sextet, MM. Lutteman, Erikson, Smedberg, Lundgren, Fischer, and Düring—forming, we understand, part of the choir of Upsala students who sang at the last Paris Exhibition—gave an excellent performance of Scandinavian music at the Marble Rink, Clapham Road, on Tuesday evening, the 10th ult. The interpretation of the compositions was characterised by much artistic feeling, and well merited the warm manifestations of approval shown by an attentive and numerous audience. Besides the vocalists, the Hungarian artists, Mr. Agghazy (pianist),

and Mr. Hubay (violinist), assisted in the concert, and were each much applauded. Vocal solos were contributed by Madame Frances Hodson and Herr Gunnar Fogelberg.

THE members of the choir and a few of the older members of the congregation have recently presented Mr. Sidney Naylor, Organist of St. Michael and All Angels Church, North Kensington, with a testimonial, consisting of a very handsome dressing-case, silver fittings, and an album, accompanied by an illuminated address on vellum. The presentation took place in the large dining-hall attached to the vicarage. The Rev. Dr. Gray, Mr. H. P. Hughes, and a large number of ladies and gentlemen were present.

THE first Concert of the season at St. James's Hall will be Mr. Walter Bache's Pianoforte Recital, which will be given on Monday afternoon, November 1. The dates of the Sacred Harmonic Society's Concerts (the removal of which to St. James's Hall is mentioned in another portion of our journal) are fixed for December 3, 17, 1880; January 21, February 11, March 4, 25, April 8, 29, and May 20, 1881. Mr. F. H. Cowen's Orchestral Concerts will take place, also at St. James's Hall, on Saturday evenings, November 13 and 27, December 14 and 18.

THE Examination in the Practice of Vocal and Instrumental Music, at the Society of Arts' Examination for the present year, brought forward 272 candidates at the three following centres, viz., Society's House, London, 153; Glasgow Association for the Higher Education of Women, 90; and the Midland Institute, Birmingham, 29. Of these, nine only failed to pass the examination. These examinations were commenced in 1879, and will be held twice a year in future.

AN Organ Recital was given on the evening of July 29 by Mr. W. H. Jude, at Christ Church, Gore Road, South Hackney; the offering being devoted to the liquidation of the debt on St. Luke's Mission Church, Bethnal Green. The programme was well selected, and the performance of Mr. Jude (who is Organist of the Blue Coat Hospital, Liverpool) was thoroughly appreciated by a large congregation.

MR. CHARLES HALLÉ announces that the first performance of Berlioz's "Faust" will take place, under his direction, on Saturday, November 20, the principal vocalists being Miss Mary Davies, Mr. Edward Lloyd, and Mr. Santley. He also proposes to give a series of Orchestral Concerts during February and March, which will take place probably on Saturday evenings.

THE many admirers of Wagner in this country will be delighted to hear that there is a possibility of the composer's "Ring des Nibelungen" being shortly produced here by a German company especially brought to England for the purpose. We know nothing of the details of this enterprise, and merely give the rumour as it has reached us.

THE Derby Choral Union announces that Mendelssohn's "Elijah" will be performed on November 5, and Handel's "Samson" on December 28 of the present year. On April 26, 1881, Beethoven's "Engedi" and Sterndale Bennett's "May Queen" are to be given.

THE prospectus of the Crystal Palace Concerts for the ensuing season is not yet published; but the Opening Concert will take place on Saturday, October 9, and the last performance before the Christmas vacation will be on December 18.

THE first prize for Theory of Music at the Society of Arts' Examination (open to all England) has been taken this year by a Tonic Sol-faist, Mr. James Paul, of Aberdeen. The examination was conducted strictly in the Staff Notation, Dr. Hullah being the examiner.

THE dates of the Orchestral Concerts under the direction of Mr. Lamoureux, at St. James's Hall, to which we alluded in our last number, are fixed for Tuesdays, March 8, 15, 22, and 29, 1881.

THE Philharmonic Society will give six, instead of eight, concerts during the ensuing season, the dates of which are as follows: February 24, March 10 and 24, April 7, May 12 and 26, 1881.

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THE Orchestral Concerts, directed by Mr. Wilhelm Ganz, will take place on April 30, May 14 and 28, June 11 and 25, 1881.

No details of the Autumn season of Italian Opera at Her Majesty's Theatre have reached us; but it is believed that the opening night will be Saturday, October 16.

It is announced that Mr. E. H. Turpin has been appointed to the Professorship in Musical History at Trinity College, London.

THE Richter Concerts will take place on May 2, 9, 16, 19, 23, 30, June 2, 13, 20, and 23, 1881.

## REVIEWS.

*Musical Studies. A Series of Contributions. By Francis Hueffer. [Edinburgh: Adam and Charles Black.]*

It would be impossible to deny that all those who interest themselves in the progress of the lyrical drama have been in some degree affected by the theories so eloquently set forth by the operatic reformer, Richard Wagner. But thought in this country travels slowly, and the dead weight of apathy is unfortunately almost more powerful in its effect than the most determined opposition. Roughly speaking, musical thinkers upon this subject in England may be placed in three distinct classes—those who believe that Wagner's tenets are utterly destructive of true opera; those who quietly, and almost unconsciously, admit the greater portion of them, but deny that they received them from him; and those who professedly term themselves "Wagnerites," and earnestly preach his doctrines. The author of the book before us will scarcely, we think, blame us for placing him in the last-named of these classes; nor indeed will he, we imagine, disagree with our assertion that his object in publishing these "Studies" is to assist in pushing forward the doctrines he so strongly advocates. This is as it should be; but, viewed in this light, we cannot help feeling that Wagner plays too unimportant a part in the volume, and viewed in any other light, that he plays too important a one. Assuredly, for instance, a life of the German philosopher Schopenhauer can have no place in a collection of "Musical Studies," except to show how thoroughly his views have been adopted by "the greatest living composer, Richard Wagner," as Mr. Hueffer calls him; and if his principal design in selecting the papers contained in this book were to show how true these views are, he should scarcely have chosen articles upon "Thayer's Beethoven," "Chopin," "Foreign Schools of Music," "The Chances of English Opera," and reviews upon Bizet's "Carmen," Gounod's "Polyeucte," and Massenet's "Roi de Lahore." With these preliminary observations, however—which the author may regard as the critic's preface to his review—we may at once say that the perusal of Mr. Hueffer's sketches upon the art has afforded us unmixed pleasure. His remarks upon Thayer's Beethoven are extremely good; and English readers will, we are certain, be glad to become partially acquainted with this interesting work through the review in the volume before us, especially as we are there told, and no doubt truly, that "although written by an American in English, it has never been published in that language, and reasonable doubts may be entertained whether, at least in its present form, it ever will be." The minuteness of the details in Thayer's book would scarcely perhaps militate against its popularity were these details invariably relative to the life and actions of Beethoven; but, as Mr. Hueffer says, the author, not content with gathering every scrap of information respecting the great master which can be properly authenticated, gives a long description of a theatre, with the name of every actor and actress engaged in it, "not because it is known that Beethoven was in the habit of visiting it, but merely because there is no proof to the contrary." Long documents in Latin and German, too, are quoted, which have not the remotest connection with Beethoven; and in one part we are compelled to "pick valuable scraps of information from an entire local history of Bonn under the last spiritual rulers of the See of Cologne." But there can be no question that, apart from these perhaps pardonable

defects, the materials collected will much interest the many who love to linger over the personal history of one who has left us so noble a legacy in his works; and we cannot but hope that the volumes, just as they stand, will, in an English translation, be speedily circulated in this country. In the article upon Chopin, Mr. Hueffer gives us many interesting facts not previously known, and especially dwells upon the theory until lately so believed in, that the composer was of French origin. Assuredly Chopin's music so decisively reflects the Polish nationality that we should imagine no doubt on the matter could arise; but even that "arch-blunderer Fétis," as Mr. Hueffer truly calls him, has claimed him as a Frenchman, and those who unfortunately place faith in his veracity as a musical historian have, without inquiry, copied his assertion. Through the kindness of Mr. A. J. Hipkins, Sir Julius Benedict, and others, Mr. Hueffer tells us he has been enabled to give in this paper much valuable information with regard to Chopin's visit to England and Scotland shortly before his death. On the occasion of his last journey to London, he consented to play at a ball given for the benefit of the Polish refugees, but his performance in the intervals of dancing produced but little effect, and "being in the last stage of exhaustion," as a person who was present observed, "the affair resulted in disappointment." His letter from London addressed to a friend in Paris, a week after this event, seems to foreshadow his approaching end: "On Thursday," he writes, "I shall leave London, terrible to me. In addition to everything else, I have got the neuralgia. Tell Pleyel to send me a piano by Thursday; buy a bunch of violets, to have some scent in my drawing-room. I should like to find a little poetry in my sitting-rooms and in my bed-room, where most likely I shall have to lie for a long time." The last scene of Chopin's long-suffering existence, as told by Liszt, is then quoted; and we quite agree with Mr. Hueffer that it is both "beautiful and pathetic." The article on "Foreign Schools of Music" was written in the *Times* when the agitation respecting the amalgamation of the Royal Academy of Music with the National Training School, and the formation of a "College of Music," was at its height. Many of the observations in this paper are extremely good; and we are glad to find that, in his desire either to improve existing Conservatoires or to found new ones, the author does not over-estimate their importance. "Mozart," he says, "was the son of a musician, and so was Beethoven. Neither of them owed his education to a school. But even in our own days the Conservatoires have in many instances failed to attract the leading talent of the country. Brahms never was a pupil of these institutes, nor does he belong to any one of them as teacher, and the same is true of other great living composers and *virtuosi*, such as Wagner, Liszt, Bülow, and Robert Franz, although the latter holds a chair in the University of Halle." The remarks upon the excellent management of the French Conservatoire must strike any one who has had experience of its working as being thoroughly true; but it should be understood that very much, if not all, the healthy results of this establishment are due to the fact of the education to the pupils being gratuitous. Let it not therefore be compared with any similar music school in this country until the Government releases it from the necessity of paying its way by the money received from the students, aided by a few trifling private subscriptions. We much regret that we cannot transfer to our pages some of the most eloquent portions of the article upon Schopenhauer. Although scarcely admissible in a series of "Musical Studies"—save, as we have already said, in connection with the works of Wagner—the paper, in a literary sense, is one of the very best in the volume. That Schopenhauer, whose love of Italian music, and especially of Rossini, is well known, should be considered as the one whose theories Wagner endeavoured to illustrate in his works seems indeed strange; but there can be no doubt that the philosopher and the artist were more nearly united than perhaps even Schopenhauer himself believed; and this bond of union Mr. Hueffer endeavours, and we think successfully, to explain. In the article upon Wagner's "Ring of the Nibelung" we have some acute observations upon the composer's theory, and the manner in which it is carried out in his "Tetralogy"; but as this



paper appeared before the representation of the work, two letters written from Bayreuth under the fresh impression of the performance are added, the descriptions in which give a most vivid impression of this remarkable event. We cordially commend the perusal of these three articles to the many who interest themselves in the subject; for, apart from the musical significance of this performance, so minute an analysis of works avowedly embodying opinions which have so long been extensively and often most adversely criticised cannot fail to become of permanent value to the musical historian. The criticisms on the three French Operas, "Carmen," "Polyeucte," and "Le Roi de Lahore," are reprinted from the *Times*. "Carmen" has, since this article upon it was written, thoroughly taken its place in public estimation; but the analysis of Gounod's Opera will be read with much interest, as we have not had an opportunity of testing its merits in this country by a stage performance. With the author's estimate of "Le Roi de Lahore" we certainly do not coincide; nor do we believe that M. Massenet has proved in this work "competence and even mastery of workmanship in the instrumentation." There is much straining after effect throughout the Opera, and in our opinion the "nationality" aimed at in some of the melodies displays rather eccentricity than a power of "local colouring." The final article on "The Chances of English Opera" gives us many truths on this important subject. Undoubtedly, as the author says, the Operas by English composers called into life during the management of Miss Louisa Pyne and Mr. W. Harrison have not become the "legitimate model of what, without extreme stretch of courtesy, could be called the representative school of English Opera;" but we may profit by their defects; and even now there are, no doubt, many native artists both able and ready to supply lyrical works which shall be a "legitimate model" for future composers as soon as ever there is a stage ready to receive them. Although we do not agree with all the opinions expressed in Mr. Hueffer's volume, it will be seen by the space we have devoted to a notice of his work how much it has interested us. The author is undoubtedly a profound thinker, an earnest critic, and an accomplished writer; and we cordially welcome his "Musical Studies" as a valuable contribution to our fast accumulating art literature.

*The Choral Symphony* (No. 9). Composed by Ludwig van Beethoven. The English version by Natalia Macfarren, and the pianoforte arrangement by Berthold Tours. [Novello, Ewer and Co.]

"I MUST now," says Beethoven in a letter to Probst, the music-publisher at Leipzig, "speak of myself, and say that this, the greatest work I have ever written, is well worth 1,000 florins, C. M. It is a new, grand Symphony, with a finale and voice parts introduced, solo and choruses, the words being Schiller's immortal 'Ode to Joy,' in the style of my pianoforte Choral Fantasia, only of much greater breadth. The price is 600 florins, C. M." To gauge the worth of this composition in florins, or any other coin, would now be a matter of extreme difficulty; for as there is no musical creation with which it can be compared, its value is indeed priceless. And yet how few, save professional musicians and earnest lovers of the art, really know its many beauties, or could even roughly analyse its structure. Partly this may be accounted for by its comparatively rare performance in England, in consequence of its extreme difficulty, and partly by the want of any handy edition of the Symphony, by which the audience could follow it in the concert-room and reproduce it on the pianoforte at home. This want is now supplied by the new and cheap edition before us; and it comes indeed most opportunely, for at the approaching Leeds Festival the work is to be given, with a band and chorus fully equal to do the utmost justice to both its instrumental and choral portions; and not only therefore can every listener have the notes before him during its performance, but he can doubly enhance his enjoyment of the composition by studying it in his own room beforehand. It is almost needless to state that the work is printed with remarkable clearness; but we may say that the judicious marking of the salient parts of the score materially increases its value to the artistic reader. The pianoforte arrangement, too, is most skilful

throughout—being neither too simple for students nor too difficult for amateurs—and the English version of the words proves that the translator has a true reverence for Schiller's poetry, and a deep sympathy with Beethoven's music. In every respect this edition reflects the utmost credit upon a firm which has already done so much to popularise the works of the greatest composers.

*Novello, Ewer and Co.'s Pianoforte Albums. No. 2. Compositions by John Sebastian Bach. Edited by Berthold Tours.* [Novello, Ewer and Co.]

In our notice last month of the first number of these Pianoforte Albums, we spoke at length of the high character of its contents, the excellent manner in which it was edited, and the low price at which it was issued; and have now only to say that the second number amply justified our warm praise of the commencement of the work, and our sanguine anticipations of the future. The celebrated "Suites Françaises" and "Suites Anglaises" have been in this number largely drawn upon. Classical pianists need not be reminded of the excessive beauty of these extracts; but the many to whom they are still unknown cannot be too strongly urged to possess themselves of compositions which, both for practice and performance, are infinitely superior to the works which have hitherto absorbed their attention. Amongst the contents the Fantasia in C minor, the Bourrée in E flat major from the Fourth Sonata for violoncello (transcribed by Agnes Zimmermann), the Gigue in D major from "Partita 4," and Selections from "Partita 5," are also included; and in every respect the volume, although to be obtained at the cost of one ephemeral instrumental or vocal piece, will be found a little casket of priceless gems.

*Ruhig, ruhig, warmes wildes Herz.* Song. Composed by Martinus Scriberus. [Novello, Ewer and Co.]

THERE is so much originality in this song, and such an evident desire to give a sympathetic musical colouring to the words, that we are disposed to pass over a few crudities which experience will doubtless some day point out to the composer himself. A characteristic symphony, commencing on the dominant of the key (A minor)—in which a good use is made of the minor supertonic—leads effectively to the passionate opening phrase for the voice, the accompaniments throughout the song showing a boldness and independence of thought which, when placed well under control, may lead to excellent results in the future. We are especially pleased with the animated phrase in D minor (after a pause upon the dominant), to which the triple accompaniment gives much effect. It may be well to mention that a dot is omitted after the second A, in the first bar of the vocal part; and there is a doubt as to the A in the accompaniment of the third bar; but these are trifles easily corrected, and the composer may see that we take interest in his career by drawing attention to them.

*Nocturne für das Pianoforte.* Componirt und Walter Skeen gewidmet von Oliver King.

[Novello, Ewer and Co.]

LIKE all the pianoforte works of this rising young composer already noticed in these columns, the Nocturne before us appeals not either to average players or to those who confine their attention to the conventional "pretinesses" of the day. There can be no doubt that our modern writers are scarcely working on the old lines; and it may be that we are in a transition age, having gradually thrown off that definite feeling of form and tonality which characterised the music of the past, and not yet fully established those less tangible features which shall distinguish the music of the future. Composers like Mr. Oliver King are able workers in the cause; and this latest addition to his fast increasing contributions to the art should receive a warm welcome from well-trained pianists in search of novelty. The theme is extremely melodious, and the harmonies—although ultra-chromatic in many parts—are clearly written and effective. In one or two passages, where any doubt might exist upon the best fingering, the composer has carefully indicated the method he would himself employ.

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*Seventh Mass.* In Vocal Score. Composed by W. A. Mozart. Edited, and the Pianoforte Accompaniment arranged, by Berthold Tours.

[Novello, Ewer and Co.]

THE beauties of all Mozart's Masses are so well known to musicians that we need not call attention to the particular one under notice, save to mention that this cheap octavo edition will now place it thoroughly within the reach of Choral Societies. Appearing for the first time in this form, carefully edited and the accompaniment skilfully arranged for the pianoforte by Mr. Berthold Tours, it may find its way into many musical nooks and corners where the more popular of the composer's Masses have hitherto held supreme sway. The extreme melodiousness of every movement—especially the Benedictus and Agnus Dei—will assuredly bring it into favour wherever it is heard; and with the hope of still further extending a knowledge of the music, we may add that an edition is also published adapted to the English Communion Service by the Rev. James Baden Powell.

*Andante and Variations for the Pianoforte.* By Robert B. Addison. [W. Marriott.]

THE simple and melodious Andante upon which these variations are written derives much of its attraction from the skill with which it is harmonised, the quaint conclusion of the theme upon the fifth of the tonic harmony, preceded by the ninth on the dominant, being an especially noticeable point. The variations, apart from their musicianlike treatment, are extremely elegant; and, although by no means easy, the passages lie well under the hands, and appear to have been inspired by a higher feeling than that of showing off either the composer or the performer. All the variations are good; but we are particularly pleased with Nos. 3, 4, and 7, the last-named leading, by an effective dominant pedal-point, to the spirited Finale. Judging from this specimen of his powers, Mr. Addison—who appropriately dedicates his piece to Professor G. A. Macfarren, his master—may, we think, confidently rely upon a successful future.

*Hey ho! the Daffodils.* Song. Words from the *Graphic*.

*The Poet's Song.* Words by Tennyson.

*What does little Birdie say?* Song. Words by Tennyson.

*Twilight Song.* Words by Frances M. Galland.

*Stars of a Summer Night.* Words by Longfellow.

Composed by Edith A. Bracken. [Forsyth Brothers.]

ALTHOUGH these songs are not equally good, they all show signs of real musical feeling, and the result of sound and healthy training on the part of the composer. No. 1 is full of character, and in excellent sympathy throughout with the quaint words from the *Graphic*. "The Poet's Song" we scarcely like so much; but "What does little Birdie say?" is instinct with true poetical feeling, the accompaniment on the sustained note in the voice part being only one of many highly effective points in the composition. We like also the "Twilight Song," both melody and harmony being alike worthy of commendation; and the last song on our list—which should be "Stars of the Summer night"—is one of the best of the set; it is a true Serenade and quite in the spirit of Longfellow's words.

*Nocturne by Chopin.* Op. 37. Words by Thomas Moore, "The Young Rose." Adapted for the voice by Guido Papini. [William Reeves.]

WE see in the present day so many songs "by Beethoven" and other great composers, which they never wrote, that it is quite refreshing, when an instrumental melody is adapted to words, to find that this fact is stated upon the title-page. We have much faith in the supposition that an author always knows best what he means; and it is irksome, therefore, for us to listen to a theme especially written for the pianoforte, tortured to fit words. We freely admit that Signor Papini has in the song under notice performed his task as well as can be expected; but confess to have but little sympathy with the result. We may say, however, before leaving this curious combination of Chopin and Moore, that the triplets—so beautiful in the pianoforte work—do not fit in very effectively with the words to which they accidentally fall.

*The Farmer and his Pigeons.* Song. Composed by Wilhelm Taubert.

*Love in a Ball-room.* Waltz. By Alberto Zelman.

*The Fairies' Wedding.* Waltz. By J. W. Turner.

[Nicholson and Ascherberg, Melbourne and Sydney.]

THESE three pieces from Australia, although not of very high character, have undoubted merit. The author of the words of the song is not named; but the verses are quaint and may be made effective with the really clever music to which they are wedded. We perceive that the song has been sung with great success at the "Camilla Urso Concerts," by Miss Jennie Sargent, to whom it is dedicated. The two waltzes are extremely good, the first, however, being by far the better. The theme of this is elegant and melodious, and the passages sufficiently varied to make the piece attractive in the drawing-room as well as the ball-room.

*Teddington Lock.* Ballad. Words by Edward Oxenford. Music by Madame Sainton-Dolby.

[Ashbee and Holloway.]

WE are rapidly accumulating a series of aquatic ballads, amongst which perhaps "Twickenham Ferry" has taken the lead. We see no reason why "Teddington Lock," however, should not have its fair share of patronage; for the little love story is unpretentiously and agreeably told, both in poetry and music, and moreover it is written by one whose name should be a pass-word to public favour. Like most modern songs, it is published in more than one key: the one before us is in F, but it is also to be had in D, which was no doubt the key the composer had in her mind when she wrote it.

*Queen of my heart.* ("Shall we roam, my love.") Words by P. B. Shelley. Composed by Max Schröter.

[Howard and Co.]

THIS is really a good song, Shelley's poetry being faithfully reflected in the music throughout. We cannot pass over the fact of there being occasional reminiscences of Mr. Salaman's well-known setting of the same author's verses "I arise from dreams of thee"; but the similarity of the poet's thoughts may have conjured up a similarity in the musician's thoughts, and it is certainly no detriment to a composition so full of unexaggerated passion. The harmonies are extremely appropriate, and the pianoforte accompaniment charmingly written and so woven in with the voice part as to form an integral portion of the composition.

*Then I think of thee.* Four-part Song. Words by Edward Oxenford. Music by J. T. Musgrave.

[Novello, Ewer and Co.]

MR. MUSGRAVE has written a part-song so sympathetic with the words, and so appropriately and artistically harmonised that, even amidst the multiplicity of such compositions, it should find favour with Choral Societies, to whose notice we cordially commend it. The slight alteration at the commencement of the second verse—the G<sup>♯</sup> in the tenor, first bar, and E<sup>♯</sup> in the bass, third bar—are such obvious improvements that we wish they had appeared in the first verse; but this is merely an opinion, and we are perfectly willing to accept the song as it stands.

*Do or die: a Tar's Song.* Words by Lewis Mansel Thornton. Composed by Charles Henry Shepherd.

[Arthur Allison and Co.]

THIS song is scarcely equal to the one, also on a nautical subject, by the same composer noticed by us some time back. It has, however, a good, bold melody, and is harmonised throughout with the skill of a musician, without the pretensions of a pedant. The change from G to C time is extremely happy. But, after the close in D, it is quite impossible that the phrase starting in the original key can be listened to without recalling "Rule, Britannia." Perhaps the song is no worse for this; but the fact may not have struck the writer, who was probably intent only upon setting stirring words to stirring notes.

## FOREIGN NOTES.

UNDER the title of "Festive performances of works by Düsseldorf Music-directors, from Mendelssohn to the present time," a music festival was held at the Rhenish town just named, under the direction of Julius Tausch and Ferdinand Hiller. The performances were given on the 8th and 9th ult., being intended as a contribution to the Exhibition of Art and Industry recently held at Düsseldorf. From an artistic point of view the festival is said to have proved highly satisfactory, whereas, financially, the result has been a deficit of some 6,000 marks. Among the solo performances Herr Leopold Auer's violin-playing created much enthusiasm. The programme of the two days will be found at the end of these notes.

The Royal Opera of Berlin resumed its performances on the 24th ult. with Beethoven's "Fidelio." The Imperial Opera of Vienna reopened its doors on the 15th ult. with the same classical masterpiece. Schubert's little-known Opera "Alfonso and Estrella" will be the first novelty to be introduced by the latter establishment during the season just inaugurated.

An "International Vocal Contest" took place at Cologne between the days of the 14th and the 17th ult., convened by the famous choral society of male voices, the "Kölner Liederkranz," and in commemoration of the twenty-fifth anniversary of its foundation. Some 130 vocal societies, chiefly German, Austrian, Dutch, and Belgian, took part in the proceedings.

The annual examinations of the pupils of the Hoch'sche Conservatorium at Frankfurt, under the direction of Joachim Raff, were held this year for the first time in public, and are said to have reflected great credit both upon the teaching capacity of the professors and the talent displayed by many of the pupils. The institution, which has just entered upon the third year of its existence, numbers at present some 150 pupils of both sexes.

Herr Julius Stockhausen, having resigned his professorship at the Hoch'sche Conservatorium at Frankfurt, is about to establish an Academy at that town, for vocal instruction in all its branches. A select choir in connection with the new Academy is to be formed, which will devote itself to the cultivation and production in public of different styles of vocal chamber-music. Herr Stockhausen's eminent qualifications, both as teacher and conductor, are a sufficient guarantee for the success of the undertaking.

The Wagner-Theatre at Bayreuth has suffered considerable damage during a recent severe thunderstorm, which partly destroyed the roof of the building.

As was to have been expected, the recent performances at the Victoria Theatre, Berlin, of Goethe's entire drama of "Faust" (with the incidental music by E. Lassen) have proved unsuccessful from a financial point of view.

A medallion portrait of Robert Schumann, which had recently been secretly removed from the memorial erected to the composer at Leipzig, has been found in the possession of a young student of the University, whose admiration for the master had doubtless prompted him to commit this crazy act of vandalism.

After a two years' sojourn in America, where he was everywhere received with the utmost enthusiasm, Herr Wilhelmj, the eminent violin-virtuoso, is about to return to his native Germany.

A complete edition, in five volumes, of the literary writings of Franz Liszt is just now being published by the firm of Breitkopf and Härtel, of Leipzig.

The distribution of prizes amongst the pupils of the Paris Conservatoire took place on the 5th ult. Of the 503 competing pupils of both sexes, 219 were successful in gaining a distinction. There were twenty-eight first prizes, out of which number twelve were awarded to female students, Mdlle. Bonis gaining the first distinction in the section of harmony.

Le Ménestrel writes: "Concerning the diva Patti, M. Charles Darcours, of the *Figaro*, gives us some disappointing news. It would appear that after the coming season at Covent Garden, Madame Patti and Signor Nicolini will visit the United States to fulfil an engagement for eighteen months, for which they are to receive the sum of three million of francs. 'And when Adelina Patti returns,'

continues M. Darcours, 'no one will hear her again. For a long time the great artiste has cherished a dream. In the same way as Rossini ceased to compose after having produced "Guillaume Tell," his *chef-d'œuvre*, so Adelina desires that, at some future day, men should speak of her as of a nightingale that ceased to sing at the moment she was singing her best."

M. Victor Massé has just completed his new Opera, entitled "Une Nuit de Cléopâtre." M. Massenet has likewise finished the score of an Opera, "Hérodiade," which will be brought out at La Scala at Milan, in January next.

M. Gounod is just now the recipient of a series of ovations in Belgian towns. Enthusiastically attended concerts, consisting almost exclusively of his compositions, have been held at Ostend and at Antwerp.

M. Blaze de Bury, the able contributor to the *Revue des Deux Mondes*, has published a volume of essays, entitled "Musiciens du passé, du présent, et de l'avenir," comprising interesting remarks on Gluck, Mozart, Rossini, Weber, Hérold, Halévy, Verdi, Gounod, Bizet, Berlioz, and Wagner.

The *Rivista Europea*, of Florence, contains in its August number a very interesting essay on musical life in Italy during the eighteenth century.

Mdme. Marcella Sembrich has accepted an engagement for sixteen performances at the Royal Opera at Madrid, receiving the sum of 2,000 francs for each representation.

Verdi is said to be engaged upon the composition of a new opera, entitled "Iago." The libretto is founded on Shakespeare's "Othello," and it is creditably asserted, has for its author Signor Boito, the composer of "Mefistofele."

The recent exhibition performances of pupils of the "Ecole de musique religieuse" at Malines, under the direction of its founder, M. Lemmens, have proved highly successful, especially considering the short period of the existence of that institution. The proficiency of the pupils was demonstrated in pieces for the organ and pianoforte, as well as in the answering of questions concerning harmony and musico-ecclesiastical lore.

The Italian season of the Imperial Opera at St. Petersburg will be inaugurated on the 4th of next month with the performance (for the first time in Italian language) of Glinka's popular opera "The Life for the Czar."

Ernst Ferdinand Wenzel, one of the oldest and most highly esteemed professors at the Leipzig Conservatorium, died on the 16th ult., at the age of seventy-two. He had been the intimate friend and fellow-student, under F. Wieck, of Robert Schumann, and a contributor to the music journal founded by the latter. Soon after the establishment of the Leipzig Conservatorium in 1843, under the direction of Mendelssohn, Wenzel obtained the professorship of pianoforte-playing at the new institution, which post he filled with great ability to within a few months of his death.

M. Hyacinthe Firmin-Didot, the venerable head of the eminent publishing firm, died at Paris at the age of eighty-seven.

At Paris died, at the age of sixty-two, Madame Eugénie Garcia, née Mayer, once much esteemed as a vocalist, and, after her retirement from the stage, as a professor of her art. She was the wife of M. Manuel Garcia, and sister-in-law to Mesdames Malibran and Viardot.

The death is also announced at Bergen, in Norway (his native town), of that most remarkable and eccentric of violin-virtuosos, Ole Bull, aged seventy. Regarding his chequered career the *Daily Telegraph* gives the following interesting account: "Ole Bornemann Bull was born at Bergen, in February, 1810. At eighteen years of age he was sent to the University of Christiania. From this seat of learning he was dismissed, owing to his having temporarily taken charge of one of the orchestras at a theatre. In 1829 he went to Cassel to study the violin under Spohr, but was received so coldly that he entered at Göttingen University to study law. Afterwards he went to Minden, which he had to leave in consequence of a duel. He betook himself to Paris, and was reduced to such distress that he attempted suicide by throwing himself into the Seine. He was happily rescued, and, through the kindness of a lady, he made his public appearance as a violinist. His success

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was great and unequivocal. In seven years he realised a fortune, with which, and a wife, he returned to Bergen in 1838. He visited the United States in 1843, and returned in 1845, afterwards making a musical campaign through different countries. An attempt to establish in Norway national schools of literature and art proved a failure, and he was involved in such loss that he again went to America. There he purchased 120,000 acres of land in Pennsylvania, and tried to form a Norwegian colony. After a long struggle he failed. In 1854 he leased in New York the Academy of Music, for Italian opera, with calamitous financial results. A series of concerts in England and on the Continent again recruited his shattered fortunes, and in 1869 he revisited the United States, where he married in 1870 for the second time. Some years ago he returned to his native town, where, as announced, he has just died." Ole Bull was the author of several concertos and fantasias for his instrument, of which but few have, however, been published.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Düsseldorf.—Musik Festival (August 8 and 9): Symphony, D minor (Schumann); Oratorio, "St. Paul" (Mendelssohn); Overture, "Dionys" (Burgmüller); "Dein Leben schied," from Byron's Hebrew Melodies, for male chorus and orchestra (Julius Tausch); Violin Concerto (Mendelssohn); "Wallfahrtslied," for mixed chorus and orchestra (F. Hiller); "Frühlingsnacht," for four solo voices and orchestra (F. Hiller); Symphony, C major, MS. (F. Hiller); "Festouverture" (Julius Rietz); Ave Maria, for alto voice with organ (Julius Tausch); "Abendlied," for violin (Schumann); Scenes from "Faust," Part III. (Schumann).

Ems.—Concert of K. Scharwenka, with Liebig's orchestra (July 30): Overture, "Lodoiska" (Cherubini); Violin Concerto, No. 2 (Bruch); Pianoforte Concerto, B flat minor (Scharwenka); Violin Solos (Wienawski and Holländer); Pianoforte Pieces (Pergolesi, Liszt, Scharwenka).

Cologne.—Concert of the Verein für Kirchen-Musik (August 8): Serenade for Pianoforte, Violin, and Violoncello (F. Hiller); Kyrie, Gloria, and Agnus Dei, from Mass, Op. 44 (E. F. Richter); Scotch and Irish Songs (Beethoven).

## CORRESPONDENCE.

### ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been for some time attentively reading the communications of some of your correspondents, who, of late, have been making us acquainted with their views on the desirability of introducing a rather material change into the matter of orchestral notation. The proposals of these would-be reformers, as far as I am able to understand, tend towards one object; namely, the abolition of all superfluous clefs, and, in short, the general simplification of the process of reading and of writing an orchestral score.

For my part I cannot see that to be able to read an orchestral score is a matter of such enormous difficulty as some of your correspondents seem to think it is. Every decently educated musician nowadays devotes a considerable portion of his studies to that department alone; and the very evident results of the cultivation of this branch of scientific music which we see around us should certainly incline us to believe that the task is one quite within the powers of a very ordinary mortal. Moreover, I should like to be informed as to what good object could be effected by writing orchestral scores for the use of such readers as would not comprehend a single idea in the whole work.

With regard to the fundamental question, one moment's reflection will serve to show that the principle of making use of a uniform clef, as applied to wind instruments, and the consequent abolition of "transposing" instruments, would leave us very much worse off than we are at present. Let us consider, for instance, the clarinet. In many orchestral works there are passages written for that instrument which, even at the hands of the most expert performers, are all but impracticable; and this while we have, to facilitate execution, instruments standing in three different keys. How then, I ask, would we fare, when we should have but one non-transposing clarinet; and that one standing in a key perhaps the most remote possible from the key of the actual passage to be played? Even

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

granting the practicability of the innovation, the first immediate consequence would be a necessity for rewriting nearly every score in existence; for the knowledge and use of the transposing clefs and instruments would very soon become obsolete and forgotten. The difficulty may be met, whenever Nature is considerate enough to revise and remodel the laws which affect the vibrations of sounding bodies; whenever we come across an oboe with a single reed, and a clarinet with a double one; and whenever some of our gifted contemporaries will supplement Nature's "second thoughts" by giving us a new family of wind instruments that shall each and all possess the same harmonic scale.

With regard to the abolition of the different staves in vocal music, the same physical objections do not hold good. A strong case might be made out of either side of the question; but as matters stand it is rather a waste of time to argue the point. For it is perfectly open to any writer to make use of the G clef, instead of the C clef, for the alto, tenor, and soprano voices, should he wish to do so.

This question is one of a series highly illustrative of the tendency that nowadays exhibits itself towards persuading ourselves that we are ever so much wiser than our fathers. We have aerial engineers always laying down royal roads to everything. One man teaches us the whole art of pianoforte-playing in six lessons. Another has discovered an infallible method of cultivating the memory. A third suggests that a system of notation with fifty or sixty sounds to the octave would be far more simple and attainable than the hitherto existing series of twelve semitones. And this in face of the fact that there are scarcely a score of singers in existence who can intone those same twelve semitones with rapidity and decent precision.

I, for one, should certainly deprecate the desirability of reforming orchestral notation, if the sole object of so doing is to enable incompetent musicians to read a score which they could not possibly understand, when read; and I am inclined to agree with Mr. Stratton, where he says "Half the time and ingenuity expended in efforts to improve the notation would suffice thoroughly to master it."—Yours, &c.,

JOS. SMITH, Mus. Bac.,  
Organist, Limerick Cathedral.

### ORGAN INSCRIPTIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I venture to send you a few verses copied from an old organ in a German village church, which may perhaps interest English organists. I have not attempted to reproduce in English the German rhyme, but I believe my prose translation renders faithfully the meaning of the original.

#### Over the Keyboard.

Du spielst hier nicht für dich,  
Du spielst für die Gemeinde;  
Dein Spiel erhebt ihr Herz,  
Sei einfach, ernst und reine.

(Thou playest not here for thyself, thou playest for the congregation; thy playing should elevate the heart, should be simple, earnest, and pure.)

#### Over the Stops on the right-hand side.

Stets muss der Orgelton  
Zum Liedesinhalt passen;  
Denn lies das Lied erst durch,  
Um seinen Geist zu fassen.

(The organ-tone must ever be adapted to the subject of the song. Therefore read first the song through, to catch its true spirit.)

#### Over the left-hand side Stops.

Dass den Gesang dein Spiel  
Nicht in Verwirrung bringt,  
So halte manchmal an  
Und spiele wie man singt.

(So that thy playing bring not the singing into confusion, listen sometimes, and play as they sing.)

The taste of placing inscriptions like these on a church-organ may be questionable. Indeed, people are in our time too much addicted to scribbling upon works of art and similar objects, to the great annoyance of men of refined taste. But, if the organists would copy these verses upon the cover of the music-book which they constantly use in church, so that their eyes fall upon the sentences whenever they open the book, I cannot help thinking that they would find this simple plan advantageous.

As it might appear presumptuous in a foreigner to offer this advice to English organists, I would rather not subscribe this letter with my name, but merely with my birth-place, which is only known to my nearest friends.

THIEDENWIESE.

### "PALMAM QUI MERUIT FERAT."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It will be interesting to the subscribers of this Institution to know that Arthur C. Stericker, who has gained the silver medal for pianoforte-playing and the second prize for organ at the Royal Normal College for the Blind, after only twelve months' tuition in the College, had previously received musical instruction during five years in the Wilberforce School for the Blind, York. And I think it is due to the reputation of Mr. William Barnby, who has for many years presided over the music-teaching in this School, to say that, when Stericker left us in April, 1879, he could play a large number of classical compositions both on the organ and pianoforte.

While praising the strenuous efforts made at the Royal Blind College, Norwood, to give a good musical education to the blind, there is some danger of ignoring the work which has been steadily going on for many years in our older institutions.—I remain, Sir, yours faithfully,

A. BUCKLE,  
Superintendent of the Wilberforce School  
for the Blind, York.

Manor House, York, August 10, 1880.

### ABSOLUTE PITCH OF INSTRUMENTS IN A SCORE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—That the Andante of Mendelssohn's "Reformation Symphony" is the first instance of a full score being printed where the orchestral instruments are placed so that to the eye their absolute pitch is given, is an erroneous statement of your correspondent "R. S."

In a copy of the full score of Dr. Arne's opera "Artaxerxes," published in the latter half of the last century, the transposing instruments are placed at their proper pitch, a curious feature being that the horn-parts are made to appear in treble, mezzo-soprano, alto, and baritone clefs.—Yours truly,

BURNHAM W. HORNER, F.R.S.L.

Mortlake, S.W.

### THE STAFF v. TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me to call attention to a sentence in a letter written by Mr. Stephen S. Stratton on orchestral notation, which appeared in your last number, in which he says: "The Tonic Sol-fa notation is simple at the commencement; but, as the intricacies of remote modulations are considered, it becomes, in my opinion, more difficult than the staff notation."

Now, I would respectfully ask Mr. Stratton to explain how he finds that, "in remote modulations," the Tonic Sol-fa notation becomes more difficult than the staff notation.—Yours truly,

THOMAS MANSON.

Lerwick, August 9, 1880.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

THOMAS K. TAYLOR.—Apply to the Professor of Music at the University.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBRIDGE, IRELAND.—The third Festival of the Banbridge Church Choral Union was held on the 7th ult. in the Parish Church, when seven choirs, numbering 150 voices, were assembled. Mr. Wilson, L. Mus. T.C.L., A.C.O., Organist of St. Paul's Church, Glasgow, presided at the organ in a very efficient manner. The music included four hymns from the "Church Hymnal," the Psalms for the day being chanted to Anglican chants. The singing of the united choirs was excellent, the chanting being antiphonal. Great credit is due to the Rev. T. M. Benson, Rector of Scarva, for the manner in which he has trained the choirs, the singing being a great improvement on former years. The sermon was preached by Bishop Reily.

BISHOP STORTFORD.—The Annual Festival Service of the Bishop Stortford School was held on July 29, at the Parish Church. The school choir was aided by members of cathedral and other choirs, and accompanied by orchestra (including Messrs. Lazarus, Harper, Ould, &c.) and organ. The Magnificat and Nunc dimittis were sung to Barnby's Service in E. An Anthem, being Spohr's "Hosanna," the "dwelling fair," Master V. A. Brooks, a pupil of the school, acquitted himself well in the solo of the first number and also in the quartet (No. 3), in which he was joined by Messrs. Frost, Hanson, and Kempton (St. Paul's Cathedral). Before and after the sermon, which was preached by the Rev. Edwin Hatch, M.A., Vice-Principal of St. Mary Hall, Oxford, were sung respectively the Hundredth Psalm and the "Hallelujah" Chorus. Mr. C. Warwick Jordan, Mus. B., Oxon., ably presided at the organ, and Mr. Lewis Marcus, the Precentor of the School, conducted with his usual judgment.

BLACKBURN.—An Organ Recital was given on Friday, the 20th ult., by Mr. J. G. Wrigley, Mus. Bac., Oxon. (Organist of the Parish Church, High Wycombe), in connection with the reopening of St. John's Church, after complete renovation. The programme included compositions by Smart, Merkel, Silas, Widor, Haydn, Salome, Thomas, and Schubert, all of which were most efficiently rendered. The improvements made in the organ by Messrs. Whiteley, of Chester, are highly satisfactory.

GEORGETOWN, DEMERARA.—The Concert of Madame Cazaux, given at the Philharmonic Hall on June 29, was a great success. The local papers speak in high terms of the singing of the *beneficent*, especially in the "Jewel Song," from *Faust*, and also of the fine voice (almost too powerful for the hall) of M. Cazaux. The accompaniments were skilfully played by Mrs. Anderson.

GREAT MALVERN.—A Recital was given on the recently completed Organ in the Priory Church by Mr. C. J. Frost (of London), Mus. Bac., on the 6th ult., when his effective rendering of Bach's Prelude and Fugue in B minor, Dr. Hiles's Andante in E flat major, Behrens's Fantasia in C minor, Beethoven's Septuor Variations, B. Smith's Grand March in D, Mendelssohn's Sonata in A, Dr. Stainer's Jubilant March, and his own Overture in C, was listened to by a most appreciative audience.

MORECAMBE.—On Wednesday, the 11th ult., the ceremony of opening a New Organ took place at the new Church of St. Laurence. The instrument, which is the gift of Gilfred Lewthwaite, Esq., of Stoll Park, Windermere, has been built by Messrs. Foster and Andrews, of Hull, and is in every respect a success. The vocal portion of the service was excellently rendered by the Choir of the Parish Church, assisted by several friends from the surrounding district. Ebdon's Service in C, and Sir G. Elvey's Anthem "Praise the Lord," were the chief features in the Service. Dr. Bridge (Organist of Westminster Abbey) presided with his accustomed skill at the organ, and Mr. W. W. White (Organist of Morecambe Parish Church) conducted with much precision and judgment. The sermon was preached by the Right Rev. the Lord Bishop of Manchester. In the evening Dr. Bridge gave an Organ Recital, which was attentively listened to by a crowded and appreciative audience. His interpretation of Bach's Prelude and Fugue in B minor, and Mozart's Andante in A, were especially deserving of commendation. On Thursday evening, the 19th ult., Mr. H. A. Branscombe (Organist of St. Margaret's, Princes Road, Liverpool) gave an Organ Recital, which attracted a large audience.

NEWBURY.—A musical Society, under the title of "The Newbury Amateur Orchestral Union," which was inaugurated last season for the practice of instrumental music, has now recommenced, with twenty members. The Conductor of the Union is Mr. W. Dines Eatwell, and the Honorary Secretary, Mr. T. B. Mathews. It is proposed to give four concerts in the ensuing season, which, judging from the success achieved at those which took place in April last, are expected to be highly encouraging.

READING.—An interesting presentation to Miss Binfield, the late Organist of St. Lawrence Church for forty years, took place at her residence, in Friar Street, on Wednesday evening, the 4th ult. After an eloquent speech from the Vicar, the Rev. M. Guilding (at the end of which he handed Miss Binfield a photographic group of the members of the choir), Dr. Wells, on behalf of the subscribers to the testimonial, presented her with a case containing fifty-four sovereigns, and spoke of the debt of gratitude which the parish owed to her for her services during forty years, for the good she had done outside her own immediate position as organist, as well as the admirable manner in which she had managed the choir, and wished her a happy retirement and long life and happiness. Mr. F. W. Blandy read a letter from Miss Binfield, thanking the subscribers for their handsome present; and the proceedings were concluded by the choir and those present singing the 17th Psalm, to a chant of Miss Binfield's composition, and also a hymn.

SHEPHELY.—A new Organ, costing £400, and built by Messrs. Peter Conacher and Co., of Huddersfield, was recently opened in St. Paul's Church, by Mr. T. Berry, at one time Organist of High Street Chapel, Huddersfield, and now Organist of Trinity Church, Glasgow, who had

designed to the cost of the chancel, for the service of God in His temple, and at the very finest of the choir to display great pleasure.

SKIPTON.—The Bolton Mr. John on the 23rd subscribed to design of Crosshairs at the north aisle, carving of outlines of Dr. Spark Smart in were read Abbey Rec Dr. Spark It contains Demeine, of Ripon played, Beethoven, and in D. Th power. The organ being good quality altogether Dr. Spark assembly. Bach's Fugue Smart, and in the evening Gott.

TAUNTON.—Taunton grounds of There was a Weston-super-Mare afternoon of the program been carefully of the Association steadily rendered.

TWENTY.—Wesleyan of the following (Bach), All Sonatina in F, Funebre et Sonata in B were in aid.

ORGAN A master to Organist a Common.

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On the 5th his 37th year, hiltion Church croft, near L.

On the 14 in-law, Reg mingham, C.

On the 17th NAPOLEON minister Abi Ivimey, of C.

On the 23rd Windsor.

TESTI Costa H. L. Antrol chester, £2 received by London, W.

ORGA Thoro and Co., 1, E.

designed the instrument and superintended its erection. In addition to the cost of the organ, a new organ-chamber has been added to the chancel, from plans by Mr. E. Hughes, F.R.I.B.A., at a cost of £200. The service was fully choral, Clarke-Whitfield's in E being used. Psalm xxvii. was the special Psalm, and the Anthem was "O praise God in His holiness." The hymns were suitable to the occasion; and at the close the "Hallelujah Chorus" from the *Messiah*, was very finely rendered. The Old Hundredth Psalm was sung on the clergy entering the church. In the evening a large congregation assembled to hear a Recital upon the Organ by Mr. Berry, at which the choir was also present. The selections were admirably arranged to display the excellence of the instrument, and the performance gave great pleasure. The collection at the service and Recital realised £9 12s. 4d.

**SKIPTON.**—An Organ, erected in Bolton Abbey by the tenantry on the Bolton Woods estate of the Duke of Devonshire, in memory of Mr. John Gregory Cottingham, his Grace's late agent, was opened on the 23rd ult. with fitting ceremony. The sum of £500 having been subscribed, Dr. Spark, the Leeds Borough Organist, was commissioned to design an instrument, which has been built by Mr. John Laycock, of Crosshills. The organ stands upon the site of the Lady chapel at the north-east corner of the abbey, in a space divided from the north aisle and nave by an oak-screen. It is encased in oak, the carving of which is in keeping with the general architectural outlines of the abbey. Morning Service was held at eleven o'clock. Dr. Spark presided at the organ. The Service was taken to Smart in F, and the Venite to music by Woodward. The lessons were read by Mr. F. Newton (Bolton), and the Rev. C. Bellairs, the Abbey Rector, read the prayers. The Anthem, which was composed by Dr. Spark, was sung to words selected from Deuteronomy v. 12-17. It contained a quartet, which was sung with good effect, by Miss Demeine, Miss Pety, Mr. Moorhouse, and Mr. Newton. The Bishop of Ripon preached the sermon. Before the Benediction, Dr. Spark played Beethoven's "Hallelujah to the Father," from the *Mount of Olives*, and at the conclusion of the service Smart's Festival March in D. The organ possesses a fine combination of sweetness and power. The full organ is especially brilliant, the trumpet in the great organ being smooth, showing power without harshness, and the other good qualities of the instrument, as called forth by Dr. Spark, are altogether worthy of the abbey and its associations. In the afternoon Dr. Spark gave a Recital on the organ in the presence of a large assembly. The programme included Handel's Concerto in G minor, Bach's Toccata in F major, a movement of Beethoven's, selections by Smart, and some of his own compositions. Divine service was held in the evening, the preacher being the Vicar of Leeds, the Rev. Dr. Gott.

**TAUNTON.**—On Thursday afternoon, July 29, the members of the Taunton Philharmonic Association gave an open-air Concert in the grounds of Belmont, kindly lent for the purpose by Mr. John Marshall. There was a large attendance. The "Orpheus" Italian band, from Weston-super-Mare, was engaged for the occasion, and during the afternoon performed operatic and other selections. The vocal items of the programme consisted of part-songs and madrigals, which had been carefully rehearsed under the guidance of the veteran Conductor of the Association, Mr. John Comer, and were on the whole very steadily rendered.

**TWICKENHAM.**—On the 5th ult., an Organ Recital was given in the Wesleyan Chapel by Mr. C. J. Frost, Mus. Bac., whose performance of the following pieces gave much satisfaction: Fugue in A minor (Bach), Allegretto in A (Warwick Jordan), Overture in E (Morandi), Sonata in C (C. J. Frost), Air with variations (Hesse), "Marche Funèbre et Chant Séréphique" (Guilmant), Vesper Hymn (Turpin), Sonata in B flat (Mendelssohn), Offertoire in G (Wely). The proceeds were in aid of the Organ completion fund.

**ORGAN APPOINTMENTS.**—Mr. Alfred Palmer, Organist and Choirmaster to Mildmay Park Wesleyan Church, N.—Mr. W. Hand, Organist and Choirmaster to St. Mary Magdalene's, Wandsworth Common, S.W.—Mr. Arthur H. Stanistreet to the English Church, Pau.—Master G. A. Ward to St. Stephen's, Spitalfields.—Mr. Osborne W. Pinck, Organist and Choirmaster to Roschall Church, Edinburgh.—Mr. Walter Mitchell, F.C.O., Organist and Choirmaster to Holy Trinity Church, Melrose, N.B.

**CHOIR APPOINTMENT.**—Mr. J. B. Mellie, Tenor, to St. Matthias, Earl's Court.

## OBITUARY.

On the 5th ult., at his residence, Shanklin Villa, Sutton, Surrey, in his 37th year, **EBENEZER SHARP**, Organist and Choirmaster of Benhillton Church, Sutton, Surrey, formerly of Sandstone Road, Stoneycroft, near Liverpool.

On the 14th ult., after a long illness, at the residence of his brother-in-law, Reginald Hoare, surgeon, Clifton House, Aston Road, Birmingham, **CHARLES HANDEL (CECIL) TOVEY**.

On the 17th ult., at 44, Claremont Road, Forestgate, Essex, **EDWARD NAPOLÉON IVIMEY**, nearly five years a Chorister in the choir of Westminster Abbey, aged 14, the eldest and dearly loved son of Edward Ivimey, of Cornhill, E.C.

On the 23rd ult., **W. T. BRIGGS**, Lay Clerk of St. George's Chapel, Windsor.

**TESTIMONIAL TO DR. FOWLE.**—Sir Michael Costa, £5 ss.; Dowager Lady Antrobus, £10; Lady Lewis, £5; H. L. Antrobus, Esq. (Coutts and Co.), £20; The Lord Bishop of Manchester, £2 ss.; C. E. Stephens, Esq., £1 ss. Subscribers' names received by the Dowager Lady Antrobus, 16, Grosvenor Crescent, London. W. Testimonial forms on application.

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